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THE
HAND-BOOK
OF
NEEDLEWORK.

THE
"HAND-BOOK OF NEEDLEWORK,"

BY
MISS LAMBERT.

" And though our country everywhere is filled
With ladies, and with gentlewomen, skilled
In this rare art, yet here we may discern
Some things to teach them if they list to learn."
JOHN TAYLOR.

WITH
Numerous Illustrations

ENGRAVED BY J. J. BUTLER.

NEW-YORK:
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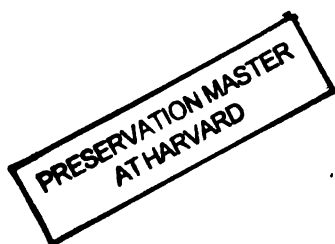
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Gift of

John Harvey

Nov 23, 1912



**TO THE
LADIES OF THE UNITED STATES,
THIS VOLUME
IS MOST RESPECTFULLY
DEDICATED
BY THE PUBLISHERS.**

PREFACE.

IN the following pages I have endeavoured to embrace those subjects which appeared most worthy of notice in a Treatise on Decorative Needlework, and by combining a brief historical sketch with a detailed account of the practice of each department, to render them more generally interesting than a mere Manual of directions and examples.

I am indebted to my husband for his assistance in some of the historical notices, and again for his permission in allowing my maiden name to appear on the title-page, as being that by which I am more generally recognised in my avocation.

It may be stated, that this volume was commenced three years since, but circumstances (here unnecessary to mention), occasioned its being laid aside until the commencement of the present year. It has been written at intervals snatched from my other employments, and I trust that the accuracy of the details will obtain that indulgence its literary merits cannot demand.

F. S.

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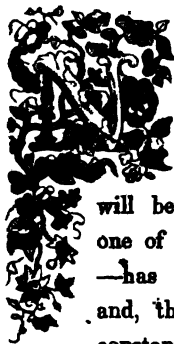
Introduction.

"The various kinds of needle-work practised by our indefatigable grandmothers, if enumerated, would astonish even the most industrious of our modern ladies."

DOUCE.

"The use of sewing is exceedingly old."

J. TAYLOR.



NEEDLEWORK appears to have been not only a pastime for noble ladies, but the principal occupation, as a source of pecuniary advantage, for women, from the most remote periods. If we consult the earliest writings, abundant proof will be found of the high estimation in which this,—one of the most elegant and useful of the imitative arts,—has been held in all ages, and in every country; and, that from time immemorial, it has ever been the constant amusement, and solace, of the leisure hours of royalty itself.

In the time of Moses, needlework ranked high among the arts practised by the nations of the East,—embroidery with

gold and with silver, and with silk, and precious stones, being frequently mentioned in the sacred writings, particularly where allusion is made to the work of the tabernacle ;—a proof that it had attained a considerable degree of perfection at a period so remote as three thousand four hundred years since. Even anterior to this, needlework must have been greatly cultivated by the Egyptians, of whom the Israelites had doubtless acquired their knowledge. From the East, this art spread to Greece and Rome, and from thence over the whole of civilized Europe.

Our knowledge of the needlework of the Greeks and Romans is principally to be gathered from Homer and Pliny. The names of Helen and Penelope are familiar to every one, as connected with this subject. There was a memorable custom among the Grecian dames, in accordance with which, they could not accept a second husband, until they had worked the grave-clothes of their deceased lords, or his next of kin ; and the story of the famous web of Penelope, as related by Homer, is founded upon this fact.—Penelope having, as she thought, lost Ulysses at sea, she employed her time in working a shroud for Laertes, the father of her husband.

"Sweet hopes she gave to every youth apart,
With well taught looks, and a deceitful heart :
A web she wove of many a slender twine,
Of curious texture, and perplex'd design :
My youths, she cried, my lord but newly dead,
Forbear awhile to court my widow'd bed,
Till I have wov'n, as solemn vows require,
This web, a shroud for poor Ulysses' sire.
His limbs, when fate the hero's soul demands,
Shall claim this labour of his daughter's hands :
Lest all the dames of Greece my name despise,
While the great king without a covering lies.
Thus she. Nor did my friends mistrust the guile.
All day she sped the long laborious toil ;

But when the burning lamps supplied the sun,
 Each night unravell'd what the day begun.
 Three live-long summers did the fraud prevail;
 The fourth her maidens told th' amazing tale;
 These eyes beheld, as close I took my stand,
 The backward labours of her faithless hand;
 Till watch'd at length, and press'd on every side,
 Her task she ended, and commenced a bride."

The ceremony of the embroidering of the peplus or veil for the statue of Minerva, and its consecration, has been handed down to us as one of the highest festivals of the Athenians.* The peplus was the work of young virgins, selected from the best families in Athens, over whom two of the principal, called *Arrephoræ*, were superintendents. On it was embroidered the battles of the gods and giants; amongst the gods was Jupiter hurling his thunderbolts against that rebellious crew, and Minerva, seated in her chariot, appeared the vanquisher of Typhon or Enceladus.† The names of those Athenians who had been eminent for military virtue were also embroidered on it. When the Panathenaic festival was celebrated, the peplus was brought down from the Acropolis, where it had been worked, into the city; it was then displayed and suspended as a sail to the ship, which, on that day, attended by a numerous

* The Panathenaic frieze, with which Phidias embellished the outside of the temple of the Parthenon, represented this sacred procession, which was celebrated every fifth year at Athens in honour of Minerva, the guardian goddess of the city. The remains of this frieze (one of the principal treasures in the collection of Elgin marbles) is preserved in the British Museum.

† Vide the *Hecuba* of Euripides, act ii. where the Trojan females are lamenting in anticipation the evils they will suffer in the land of the Greeks:—"In the city of Pallas, of Athena on the beautiful seat, in the woven *peplus* I shall yoke colts to a chariot, painting them in various different coloured threads, or else the race of the Titans, whom Zeus, the son of Kronos, puts to sleep in fiery all-surrounding flame."

and splendid procession, was conducted through the Ceramicus and other principal streets, till it had made the circuit of the Acropolis; it was then carried up to the Parthenon, and there consecrated to Minerva.*

The exact nature of the peplus† has been disputed; but it is generally supposed to have been a sort of awning or covering suspended over the statue of the goddess. The following description of a similar covering, but of more ample dimensions, is given in the "Ion" of Euripides:

"Then from the treas'ry of the god he takes
The consecrated tap'stry, splendid woof!
To clothe with grateful shade the wondrous scene.
First o'er the roof he spreads the skirted peplus,
(The skirts on every side hang waving down),
Spoil of the Amazons, the votive gift,
That Hercules, heroic son of Jove,
Return'd from conquest, offer'd to Apollo.
On this rich produce of the loom are wrought
The Heav'ns, within whose spacious azure round
The num'rous host of stars collective shine;
His coursers there, down to his western goal
The Sun has driven; his last expiring beams
Draw forth the radiant light of Hesperus;
In sable stole Night urges on amain
With slacken'd reins her steeds and dusky car;
The Constellations on their swarthy queen
Attend; there thro' the mid heav'ns win their way
The Pleiades; his sword Orion grasps;
Above them shines the Bear, circling round
Heav'n's golden axis; while the full-orb'd Moon,
That halves the varying months, darts from on high

* Vide Stuart's *Athens*, vol. ii. p. 8. The famous statue of Minerva was of ivory and gold, the work of Phidias.

† "Peplus, a garment and the like: the use of it is twofold, to wear as a garment, or to cover something; that it signifies a covering, we may conclude from the Pepli of Minerva."—Pollucis *Onomasticon*, lib. vii. c. 13. For a further description of the peplus, vide Meursius in his *Panathænaia* and *Reliquæ Atticæ*.

Her grateful splendor ; there the Hyades,
 To mariners unerring well-known sign,
 Appear ; and gloomy in the east Aurora
 The harbinger of day, that from the sky
 Chases night's glittering train."

In the Middle Ages, decorative needlework for the service of the Church, if we may believe the writings of Anastasius the Librarian,* and others, was carried to an excess of magnificence scarcely to be credited. The vestments of the ecclesiastics, the altar-cloths, the palls, and the veils or curtains, were wrought with the most costly materials ;—gold, silver, pearls, and precious stones, being lavished with the utmost profusion.

In England, during the Saxon dynasty,† the women were famous for their needlework, and English work (*Anglicum opus*) was long proverbial abroad for its excellence.‡ The Anglo-Saxon ladies were accustomed, like those of Greece and Rome, to embroider the exploits of their husbands on the hangings of their chambers ; ladies of the highest rank thus occupied their

* Vide Anastasius Bibliothecarius, de Vitis Pontificum Romanorum. Edit. Paris, 1649, vol. ii. p. 127, and numerous other passages.

† The art of embroidery appears to have been unknown in England before the seventh century, in fact we find no mention of it, or even of the weaving of figured textures, until about the year 680. At this period, in a book written by Aldhelm, Bishop of Shereburn, in praise of virginity, he observes, that chastity alone did not form an amiable and perfect character, but required to be accompanied and adorned by many other virtues ; and this observation he further illustrates by the following simile taken from the art of weaving :—“ As it is not a web of one uniform colour and texture, without any variety of figures, that pleaseth the eye and appears beautiful, but one that is woven by shuttles, filled with threads of purple, and many other colours, flying from side to side, and forming a variety of figures and images, in different compartments, with admirable art.”—Vide *Aldhelm de Virginitate*, in *Bibliotheca Patrum*, tom. xiii.

‡ Gul. Pictavens. p. 211.

leisure hours, as also more particularly in working various ornaments for the Church, and the vestments of the Clergy. We are told by William of Malmesbury, that St. Dunstan, in his younger days, did not disdain to assist a pious and noble lady in the drawing of a design for embroidering a sacerdotal robe, which she afterwards wrought in threads of gold. The four daughters of Edward the Elder, and sisters of king Athelstan, were highly praised and distinguished on account of their great assiduity and skill both in spinning, weaving, and needlework;*—accomplishments which, so far from injuring the fortunes of these royal maidens, procured for them the addresses of the greatest princes in Europe. In the tenth century, we find Edelfreda, widow of Brithned, duke of Northumberland, presenting to the church of Ely a veil or curtain, on which she had depicted with her needle the deeds of her deceased lord. Ingulphus, in his history, mentions that among other gifts made by Witlaf, king of Mercia, to the abbey of Croyland, he presented a golden curtain, embroidered with the siege of Troy, to be hung up in the church on his birth day.† At a later period,—1155, a pair of richly worked sandals, and three mitres, the work of Christina, abbess of Markgate, were among the valuable gifts presented by Robert, abbot of St. Albans, to Pope Adrian IV.‡ Numerous

* William of Malmesbury, b. ii. c. 5.

† Ingulphus, p. 487, edit. 1596.

‡ Adrian IV. was the only Englishman who ever sat in St. Peter's chair. His name was *Nicolas Breakspear*: he was born of poor parents at Langley, near St. Alban's. Henry II. on his promotion to the papal chair, sent a deputation of an abbot and three bishops to congratulate him on his election; upon which occasion he granted considerable privileges to the abbey of St. Alban's. With the exception of the presents named above, he refused all the other valuable ones which were offered him, saying jocosely,—“I will not accept your gifts, because when I wished to take the habit of your monastery you refused me.” To which the abbot pertinently and smartly replied,—“It,

other instances might be cited from the monkish historians, were it necessary to enter more fully into the subject. Maids used to work with their mistresses; and men, especially the monks, practised decorative needlework.* In fact, to the time of the Reformation, it formed the principal occupation of the secluded life of the nuns, in the various religious houses throughout England.

Hangings or veils, such as we have mentioned, and—

“tapestry richly wrought
And woven close.”

were the description of needlework, which, in former times, principally occupied the attention and fingers of the fair. Remnants of these may still be seen in some of our royal and noble residences. The designs were worked, or embroidered, with a needle, with worsted or silk of various colours, and not unfrequently intermixed with gold and silver threads, on a groundwork of canvass, or texture of cloth or silk, in a manner very different, however, from those either of Flanders, or the Gobelins;—an invention, comparatively speaking, of modern times, partaking more of the character of weaving than of needlework, and of which we shall hereafter make more especial mention, when speaking of tapestry in general.

The celebrated needlework of Bayeux, doubtless the most ancient specimen in existence,† is supposed to have been the work of

was not for us to oppose the will of Providence, which had destined you for greater things.”

* The practice of needlework, even at the present day, is not entirely confined to the softer sex. Many men, particularly officers of the army, have not deemed the use of the needle more derogatory than that of the pencil.—Most of the best specimens of embroidery done on the continent, more especially the appendages of the sacerdotal and military dress, are executed by men.

† We must not omit to mention the pall used at the funeral of Sir William

Matilda, queen of William the Conqueror, and her maidens,* by whom it was presented to the cathedral of Bayeux in Normandy, where the canons were accustomed to gratify the people with its exhibition on particular occasions. It consists of a continuous web of cloth, two hundred and twenty-seven feet in length, and twenty inches in width, including the borders at top and bottom; these are formed of grotesque figures of birds, animals, &c., some of which are supposed to represent the fables of Æsop. In the part portraying the battle of Hastings, the lower border consists of the bodies of the slain. The whole is worked or embroidered with worsted, representing the various events connected with the inva-

Walworth, in the fourth year of Richard II. A. D. 1381. This, perhaps the most magnificent piece of ancient needlework in existence, is still preserved by the Fishmongers' Company. The ends which are exactly similar, represent St. Peter seated on a throne, clothed in pontifical robes, and crowned with the papal tiara; he is giving the benediction with one hand, whilst in the other he holds the keys. On either side of the saint is an angel scattering incense from a golden vase. The sides of the pall, which are also similar, are richly decorated with the arms of the Fishmongers' Company at either end; the centres represent our Saviour giving the keys to Peter. The faces of the figures (including those of the merman and mermaid, the supporters of the arms) are most beautifully executed; but we would more particularly call the attention of those interested in such works to the face of our Saviour, which may justly be termed a masterpiece of art. The whole is richly and elaborately wrought in gold, silver, and silk, on a coarse kind of linen cloth; the ground being composed entirely of gold, with a pattern in relief. The top of the pall, it is supposed, was originally embroidered in the same manner, but it has been lost, and its place is now supplied by a rich brocade of gold, bearing the stamp of great antiquity. The arms of the Fishmongers' Company are, azure, three dolphins, naiant in pale, between two pairs of lucies, in saltwise, proper, crowned, or; on a chief, gules, three couple of keys, crossed, as the crowns; supported on the dexter side by a merman, armed, and on the sinister by a mermaid, holding a mirror in her left hand; crest, two arms sustaining a crown;—Motto, "*All worship be to God only.*"

* Though Queen Matilda directed the working of the Bayeux Tapestry, yet the greater part of it was most probably executed by *English* ladies, who were at this period, as we have before stated, celebrated for their needlework.

sion and conquest of England by the Normans. It comprises altogether, exclusive of the borders, about five hundred and thirty figures, three only being females. The colours, as may be readily supposed from the period in which it was executed, are not very numerous, consisting only of dark and light blue, and green, red, yellow, and buff; and these, after a lapse of nearly eight hundred years, have become considerably faded, whilst the cloth itself has assumed a brown tinge. This curious piece of work appears to have been wrought without any regard to the natural colours of the subjects depicted,—the horses being represented blue, green, red, and yellow, and many of them have even two of their legs of a different colour to their bodies;—as for instance, a blue horse has two red legs and a yellow mane, whilst the hoofs are also of another colour. The drawing of the figures has been termed “rude and barbarous,” but in the needlework of this age, we must not look for the correct outline of the painter. The work is of that kind properly termed embroidery;—the faces of the figures, and some other parts, are formed of the material composing the ground,—the outline of the features being merely traced in a kind of chain stitch. Nevertheless, taking the whole as a piece of needlework, it excites our admiration, and we cannot but wonder at the energy of mind which could with so much industry embody the actions of a series of events ever memorable in the pages of history.*

An idea of the various descriptions of needlework practised by English ladies in the sixteenth century, may be gathered from some of the poems of the laureate Skelton.

* Some beautifully coloured engravings of the Bayeux Tapestry, from drawings by Mr. Stothard, have been published by the Society of Antiquaries in the “*Vetusta Monumenta*,”—as also in the magnificent work recently published in Paris, by M. Archille Jubinal, entitled “*Les Anciennes Tapisseries Historiées*.”

"With that the tappettes and carpettes were layde,
 Wheren these ladyes softly might rest,
 The sampler to sowe on, the laces to embroyde.
 To weave in the stole some were full prest,
 With slaies, with tavel, with hedelles well drest,
 The frame was brought forth, with his weaving pin;
 God give them good speed their work to begin.

"Some to embroider, put them in prease,
 Well gydyng their glotten to keep straight their silke;
 Some pyrlyng of golde, their work to encrease,
 With fingers small, and handes as white as mylke,
 With reche me that skayne of tewly sylke,
 And wynde me that batoume of such an hewe,
 Grene, red, tawney, whyte, purple, and blew.

From the time of Elizabeth,* when the study of the dead languages, and the cultivation of the more abstruse sciences, became the fashion of the day, the art of needlework, although possessing so many attractions, and capable of such endless variety, would appear, in England at least, to have been much neglected, if we except some occasional intervals, when it has for a time resumed its former importance, paramount to all other feminine amusements.

* At this period, in addition to the pleasing occupation of needlework, ladies studied Latin, Greek, Spanish, Italian and French. The "more ancient" among them exercised themselves, some with the needle, some with "caul work" (probably netting), "divers in spinning silk, some in continual reading either of the Scriptures or of histories, either of their own, or translating the works of others into Latin or English." The younger branches also applied to "their lutes, citharnes, and pricksongs, and all kinds of music," which were then understood. The preparing of confectionary was also deemed an important household duty for ladies; the distillation of waters, and the acquiring some knowledge both in physic and surgery likewise occupied their attention; as, until the time of Henry VIII. there had been no licensed practitioners in either of these branches of science. The mewing of sparrow hawks and merlins, much engaged the attention of the younger portion of the female sex. One great and important office, however, must not be omitted, namely, the distribution of charitable doles by the lady of each parish or manor, poor's rates being then unknown.—*Vide Holinshed's Chronicle.*

In the time of Addison, its discontinuance is thus mentioned in a letter to the "Spectator."—

"Mr. Spectator,—

"I have a couple of nieces under my direction, who so often run gadding abroad, that I don't know where to have them. Their dress, their tea, and their visits, take up all their time; and they go to bed as tired with doing nothing, as I am after quilting a whole under-petticoat. The only time they are not idle, is while they read your 'Spectators'; which being dedicated to the interests of virtue, I desire you to recommend the long neglected art of needlework. Those hours which in this age are thrown away in dress, play, visits, and the like, were employed, in my time, in writing out receipts, or working beds, chairs, and hangings, for the family. For my part, I have plyed my needle these fifty years, and by my good will would never have it out of my hand. It grieves my heart to see a couple of proud idle flirts sipping their tea, for a whole afternoon, in a room hung round with the industry of their great-grandmother. Pray, sir, take the laudable mystery of embroidery into your serious consideration, and as you have a great deal of the virtue of the last age in you, continue your endeavours to reform the present. I am, &c.,"

At the close of the last century, needlework of all kinds was again much in vogue. Coloured embroideries, with crewels and silks, in imitation of paintings, comprising all the varieties of landscape and historical subjects, fruit, flowers, birds, animals, and shells; these were principally worked on satin or lute-string, the faces and other parts of the human figure being generally painted on the material, as being more difficult to embroider. Specimens of these are not unfrequently to be met with, in which the work is

most beautiful and elaborate. During the war, a great number, of delicate and ingenious kinds of work were done by the prisoners and emigrants in fine silk and hair. The ornamenting and spangling of fans, then an absolute appendage to the dress of every lady, must not be forgotten.

Besides the coloured embroideries, much skill and ingenuity were displayed in what was termed *print-work*,—a close imitation of line and dotted or stippled engravings. These were worked on white satin or silk with a fine needle, in silks of various gradations of tint, from black to grey,—the design being first drawn upon the material; the darker parts were worked much closer together than the lighter or middle shades, and in those imitating dotted engravings the stitches were extremely small: the whole art consisted in representing as closely as possible the lines of the engraver,—a work, however, which required both skill and patience to produce the beautiful effects which we sometimes see in these pieces. When fine engravings were copied, the stitches more closely resembled those of the usual embroideries, but were kept wider apart, so as to imitate the black and white lines of the engraver. This species of work was peculiarly adapted for representing architectural subjects. In addition to the above, numerous different kinds of needlework were practised, but the mere enumeration of these would be productive of but little benefit, as most of them have long since given place to others of a superior description.

In a work of this kind, a “Hand-book” of the *present state of needlework*, and of the best means we possess of bringing it to perfection, it is scarcely necessary that we should enter more fully into the early history of the art. This has already been so ably and successfully done under the auspices of the Countess of Wilton, and withal, in so entertaining a manner, accompanied with

such deep research, as to leave no stone unturned, or any want upon the subject. In all ages needlework has been applied to the same purposes, either for the adornment of the person, or the decoration of the mansions of the wealthy. For such did the maidens of Egypt ply the needle; and again, in after times, those of Greece and Rome;* yet be it remembered that they also occupied themselves with the then equally feminine labours of the distaff and spindle, and with the more toilsome mysteries of the loom, at which they were pre-eminently skilful, as is fully proved by the remains of ancient textures, which the researches of modern travellers have brought to light.

It is scarcely to be imagined that any needlework, either of ancient or modern times, has ever surpassed the celebrated productions of Miss Linwood. This lady, who is now in her eighty-seventh year, commenced her labours when only thirteen years old; her last piece she completed at the age of seventy-eight. The works of this accomplished artist are executed on a thick kind of tammy, woven expressly for her use, with fine crewels, dyed under her own superintendence; they are entirely drawn and embroidered by herself, no background or other unimportant parts being put in by a less skilful hand, the only assistance she received, if indeed it may be called such, was in the threading of her needles. In her collection, still exhibited in Leicester-square, London, is her first piece, the Head of St. Peter, a copy from Guido.† The "Salvator Mundi," from Carlo Dolci, has generally been considered the finest production of her needle, for which we are informed she refused the sum of three thousand guineas.

* In the simplest days of Greece, those occupations were not deemed unsuitable to palaces: nor did a princess degrade her dignity by superintending the labours of the loom, the distaff, and the dyeing vat.

† Marked No. 24 in the Catalogue.

"To raise at once our reverence and delight,
To elevate the mind and charm the sight;
To pour religion through th' attentive eye,
And waft the soul on wings of extacy;
For this the mimic art with nature vies,
And bids the visionary form arise."

The "Woodman in a Storm," from Gainsborough, and "Jeptha's rash Vow," from Opie, also rank among her best. Her last production is the "Judgment upon Cain," one of the largest pictures in the gallery.

"And the Lord said unto Cain, 'Where is Abel thy brother?' And he said, 'I know not: am I my brother's keeper?'"

"And he said, 'What hast thou done? The voice of thy brother's blood crieth unto me from the ground."

"And now art thou cursed from the earth which hath opened her mouth to receive thy brother's blood from thy hand."

"When thou tillest the ground it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth."

"And Cain said unto the Lord, '*My punishment is greater than I can bear.*'"

The whole collection consists of sixty-four pieces, including a portrait of Miss Linwood herself, from a painting by Russell.

Within the last few years, ornamental needlework has again attracted considerable attention, and although the modern style of the art may as yet be considered in its infancy, it has already so far progressed as infinitely to surpass the labours of the ingenious women of bygone times. Needlework may be regarded (if we may be allowed the expression) as the sister art of painting; the aim of the accomplished needlewoman of the present day, being to produce as true a picture of nature as possible; soaring far beyond the common-place ideas of the ancient embroideries, which, perhaps, are more to be admired for the richness of their materials, and the labour bestowed upon them, than for any merit they possess as works of art. We would wish to see the needle and embroidery

frame rescued from any doubt as to their utility, or their capability of taking a higher stand among the more elegant of female accomplishments,—and worthy of occupying the elevated position in which the talent of Miss Linwood has placed them.

It will, perhaps, be urged by some, that needlework, as practised at the present time, is but a mechanical art; and the recent invention of *Berlin patterns* may somewhat favour the opinion. This, however, we entirely disown,—no one, who regards the work of the mere copyist of these designs, (as commonly done for sale in Germany, where neither taste nor judgment are displayed in the selection of the colours, nor skill in the appropriation of them) can compare it with that of the talented needlewoman, who, even though she may have worked stitch for stitch from the same pattern, produces what may be justly termed—a “painting with the needle.”*

No feminine art affords greater scope for the display of taste and ingenuity than that of needlework. The endless variety of form which it assumes under the various denominations of tapestry work,—as *gros point*, *petit point*, and *point de Gobelins*,—in that of embroidery;—and again in the apparently intricate, but really easy, mazes of *tricot*, *filet*, and *crochet*,—each in their turn serving as graceful occupations for the young, and an inexhaustible source of amusement for those in a more advanced period of life; more particularly the latter descriptions of work, as these can be, and

* All descriptions of canvas work have undergone great improvement within the last few years. Even so recently as 1829, they were dismissed with the following brief account, in a work dedicated to the pursuits of young ladies. “Worsted-work, on canvas, is a subordinate description of embroidery. It is applied to the production of rugs for urns, covers of ottomans, bell-pulls, and many other elegant articles. The outline of the pattern is sketched with a pen, on canvas, strained in the middle of a frame.”—11

are frequently, practised by persons even when labouring under deprivation of sight. It has opportunely been observed by Mrs. Griffiths, "that the great variety of needleworks which the ingenious women of other countries, as well as our own, have invented, will furnish us with constant and amusing employment; and though our labours may not equal a Mineron's or an Aylesbury's, yet, if they unbend the mind, by fixing its attention on the progress of any elegant or imitative art, they answer the purpose of domestic amusement; and, when the higher duties of our situation do not call forth our exertions, we may feel the satisfaction of knowing that we are, at least, innocently employed."*

In conclusion, to quote the words of John Taylor, the water poet, it may be said,—

"Thus is a needle prov'd an instrument
Of profit, pleasure, and of ornament,
Which mighty queences have grac'd in hand to take.

* Essays, p. 65.

CHAPTER II.

Tapestry.

"This bright art
Did zealous Europe learn of Pagan hands,
While she assay'd with rage of holy war
To desolate their fields: but old the skill:
Long were the Phrygians' pict'ring looms renown'd;
Tyre also, wealthy seat of art, excell'd,
And elder Sidon, in th' historic web."

DYER.

"For round about the walls yclothed were
With goodly arras of great maiesty,
Woven with gold and silke so close and nere
That the rich metall lurked privily
As faining to be hid from envious eye;
Yet here, and there, and everywhere, unwarres
It shewd itselfe and shone unwillingly;
Like a discolourd snake, whose hidden snares
Through the greene gras his long bright burnisht back declares."

FAERY QUEENE.



HE last quotation forms part of the description, given by Spenser, of the beautiful tapestry which Britomart saw in one of the apartments of the house of Busyrane; and the poet had, probably in view the actual specimens of tapestry then frequently to be seen in the principal mansions of the nobility in England.

The decoration of the walls of palaces with tapestry, appears to have been a custom practised even in the earliest ages. Homer says—

—“ The walls, through all their length, adorn’d
With mantles overspread of subtlest warp
Transparent work of many a female hand.”

The mode of building adopted by the ancients, and even in more recent times, in the baronial castles in England, rendered such a mode of decoration, or, at least, some description of lining for the walls, absolutely necessary: and although the term tapestry is now generally restricted to one species of fabric,—such as that produced at the “ Manufacture Royale des Gobelins,” and at Beauvais,—yet it was formerly applicable to all kinds of ornamental hangings for the walls of apartments; and these, before the loom was employed to furnish a similar article with less labour and expense, were generally the needlework of female hands.*

Tapestries were known among the inhabitants of eastern countries at an extremely remote era, from whence they were introduced into Greece and Rome. The invention of the art, like all other kinds of needlework, has generally been attributed to the Phrygians; the women of Sidon, long before the Trojan war, were celebrated for their tapestries and embroideries; and those of Phæacia, the island on which Ulysses was wrecked, were, according to Homer, equally noted.

“ Far as Phæacian mariners all else
Surpass, the swift ship urging through the floods,
So far in tissue-work the women pass
All others, by Minerva’s skill endow’d
With richest fancy and superior skill.”

* The term Tapestry comes from the French, whence it is derived from the Latin word *Tapes* or *Tapete* which again comes from the Greek *τάπηξ*.

It is supposed by Böttiger, that the Greeks took their ideas of griffins and centaurs from the grotesque compositions and fantastic combinations selected for the display of the talents of the needlewomen in this department of oriental art. The refined taste of the Athenians, however, soon became visible in the design of their tapestry; and these unnatural combinations no longer covered the whole surface of the work, but were confined to the borders only, while the centres received more regular and systematic representations.

It is narrated that Arachne, a woman of Colophon, daughter of Idmon, a dyer, was so skilful in working these tapestries with the needle, that she challenged Minerva, the goddess of the art, to a trial of skill. She represented in her designs the amours of Jupiter with Europa, Antiope, Leda, Asteria, Danae, and Alcmena; and although it is reported that her performance was perfect and masterly, yet she was defeated by Minerva, and hanging herself in despair, was changed into a spider by the goddess.*

After the fall of the Roman empire, the art of working tapestry appears to have been lost in Europe, until it was again introduced, as is supposed, from the Levant, by the Crusaders, as, with the exception of the far-famed Bayeux Tapestry, we find but few traces of it until that period: and from the early manufacturers in France being called *Sarazins*, or *Sarazinois*, this opinion is considerably strengthened.

or *révis*. According to the best authorities, it signified an outer garment, or covering of any kind, generally composed of wool, and wrought or embroidered in figures with various colours, such as hangings for walls, coverlets for beds, or tables, or carpets, or even for horse-cloths. The term is thus used in the writings of Pliny, Virgil, Martial, and other Latin authors.

* Vide *Ovid's Metamorphoses*, b. vi. Minerva, as the goddess of the liberal arts, was invoked by every artist, particularly by such as worked in wool, embroidery, painting, and sculpture. In many of her statues she is represented holding a distaff instead of a spear.

The first manufactories for weaving tapestry which acquired reputation in Europe, were those of Flanders, and they appear to have been long established in that country, principally at Arras,* before they were introduced either into England or France: the precise period when they were first manufactured by the Flemings is uncertain. Guicciardini, in his history of the Netherlands, published at Antwerp in 1582, ascribes to them the *invention* of tapestries, but without mentioning any particular date. Whether the Flemings did or did not derive their knowledge from the East, to them is certainly due the honour of having restored this curious art, which gives a life to wools and silks, scarcely, if at all, inferior to the paintings of the best masters. The weaving of tapestry was first introduced into England in the time of Henry VIII, by William Sheldon; but it was not until the reign of James I. that it acquired any particular reputation. This monarch greatly patronised the art, and gave the sum of two thousand pounds towards the advancement of a manufactory, which was established by Sir Francis Crane at Mortlake in Surrey. The patterns first used for making these fabrics in England were obtained from pieces which had already been worked by foreign artists; but as the tapestries produced in this country acquired greater celebrity and perfection, the designs were furnished by Francis Cleyn, who was retained for that purpose.† There is extant in Rymer's "Fœdera,"‡ an acknowledgement from Charles I, that he owed Sir Francis Crane the sum of six thousand pounds for tapestries, and that he grants

* From whence is derived the term "*arras*," which we frequently meet with in old authors, synonymous with tapestry. Antwerp, Brussels, Oudenarde, Bruges, Lille, and Tournay, were also celebrated for their tapestries; the latter is still noted for its carpet manufactories.

† Walpole, vol. ii. p. 128.

‡ Vol. xviii. p. 112.

him the annual sum of two thousand pounds for ten years, to enable him to support his establishment.

To France, however, we are indebted for the great perfection to which this curious and costly art has been brought. Henri Quatre first established a tapestry manufactory at Paris, about the year 1606, which was conducted by several clever artists whom he had invited from Flanders; but this, like many similar institutions founded by that monarch, was greatly neglected at his death, and would probably have been entirely so, had not Colbert, the minister of Louis XIV, with a view of providing the costly and magnificent furniture for Versailles and the Tuileries, again remodeled it upon a more secure foundation, and from that period the royal manufactory of the "Hôtel des Gobelins" dates its origin.

The working of tapestry, although a species of weaving, is, nevertheless, so closely allied to the achievements of the needle, that a brief description of the "Manufacture Royale des Gobelins" may not be considered uninteresting, or out of place in a treatise on the art of needlework.

As early as the fourteenth century dyers of wool were settled in the Faubourg St. Marcel, at Paris, on the banks of the Bièvre, the waters of which stream were considered as favourable to the process of dyeing. One of these, named Jean Gobelin, who lived in 1450, amassed considerable wealth, which his descendants increased, and at length renouncing the business of dyers, filled various offices of state. The Gobelin family were succeeded by Messrs. Canaye, who however did not confine their attention to the dyeing of wool, but under the patronage of Henry IV.*

* Sully, the celebrated minister of Henry IV., says,—“On eut de la peine à convenir de prix avec ces célèbres Tapisseries Flamands, qu'on avoit fait

commenced the working of tapestry, which until that period had been confined to the Low Countries. To these succeeded, in 1655, a Dutchman, named Glucq, and one Jean Lianson, a workman, and a great proficient in the art. Louis XIV, at the suggestion of his minister, Colbert, afterwards purchased the buildings and gardens which were still the property of the Gobelin family, and established them as a royal manufactory. In a charter which was drawn up at that time, the building is called the "Hôtel des Gobelins," from which circumstance the tapestry made there has ever since been known as "Gobelin Tapestry." Skilful artists, weavers and dyers, were brought from Flanders and attached to the establishment; and in 1667 the celebrated painter Le Brun was appointed chief director of the Gobelin manufactory, to which he communicated that beauty and grandeur, his admirable talents were so well calculated to produce. He here painted the famous series of the battles of Alexander, which were afterwards worked in tapestry, and still remain the finest productions of the Gobelins. The four Seasons, the four Elements, and the history of the principal acts of Louis XIV, from his marriage to his first conquest of Franche Comté, were also from the designs of this master.*

At the period of the French revolution, this manufacture, which

venir à si grands frais. Enfin il fut conclu, en présence de Sillery et de moi, qu'il leur seroit donné pour leur établissement, cent mille francs, que Henri fut très-soigneux de m'avertir de leur payer; 'ayant,' disoit-il, grande envie de les conserver, et grand peur de perdre les avances faites jusque-là.' Il auroit seulement bien voulu que ces manufacturiers se fussent contentés d'autres deniers, que ceux qu'il s'étoit réservés pour lui-même: mais enfin à quelque prix que ce fût, il falloit les satisfaire."—*Memoires*, tom. vi. p. 371.

* Engravings of some of these will be found in "Devises pour les Tapisseries du Roy, où sont representez les quatre elemens et les quatre saisons de l'année." fol. Paris, 1679.

had until then been prosecuted with various degrees of success, greatly declined, but under the government of Napoleon it was again revived, and has since been successfully carried on, although not to the same extent as formerly. About the year 1802 ninety persons were employed at the Gobelins, chiefly in the preparation of tapestry, for the palace of St. Cloud; and it was estimated that 150,000 francs were expended yearly on these productions. The pieces executed are generally historical subjects, and it occasionally requires the labour of from two to six years to finish a single piece of tapestry. The cost of some of these pieces is enormous, but the price of the different articles is regulated less by their size than by the beauty and difficulty of the work.*

The productions of this manufactory, which is entirely supported by the government, are chiefly destined for the royal palaces, or for presents made by the king; but some few pieces, not designed as such, are allowed to be sold.

Connected with the establishment of the Gobelins, is one for the dyeing of wool, under the direction of able chemists, where an infinite number of shades, mostly unknown in trade, except for the purposes of needlework, are dyed for the tapestry. Wool is now exclusively used, as the colours are more permanent. There is also a drawing-school, in which the principles of the art are taught, and an annual course of lectures is delivered upon chemistry as applicable to dyeing.

* Evelyn gives the following description of some Gobelin tapestry, then new in England, which he saw in the apartments of the Duchess of Portsmouth: "Here I saw the new fabrik of French tapisry, for designe, tenderness of worke, and incomparable imitation of the best paintings, beyond anything I had ever beheld. Some pieces had Versailles, St. German's, and other palaces of the French king, with huntings, figures, and landskips, exotiq fowls, and all to the life rarely don."—*Memoirs*, p. 563.

The Gobelin tapestry was formerly made in lengths or pieces, the width of which varied from four to eight feet; and when one of larger dimensions was required, several of these were sewn or finedrawn together with such care that no seams were discernible. At the present day, however, they are manufactured of much greater widths, so that they seldom require to be joined even in the largest pieces.

Two methods were formerly practised in the manufacture of tapestry, known as those of the "*basse lisse*," and the "*haute lisse*;" in the first, or low warp, which is now relinquished, the loom was placed horizontally, similar to common weaving, the painting intended to be wrought being beneath the warp; and the process was very remarkable, from the fact of the tapestry being worked on the wrong side, so that the artist could not see the face of the design he was weaving, until the whole piece was finished and taken out of the frame. In the "*haute lisse*," or high warp, which is still used, the frame is fixed perpendicularly before the artist; he also works, as it were blindfold, seeing nothing of the effect he produces, and being obliged to go to the other side of the loom whenever he wishes to examine the piece he is executing. The following brief description of the mode at present practised at the Gobelins, may perhaps convey some idea of the manufacture to those who have not visited this most interesting establishment.

The frame or loom is formed of two upright pieces, at the top and bottom of which, two large rollers are fixed horizontally: to these rollers are fastened the longitudinal threads, or warp, composed of twisted wool, wound on the upper roller, the work, as it is executed, being gradually wound round the lower. On the inner side of the upright pieces, several contrivances (here unnecessary to describe) are placed at different points, for separating these threads more or less from one another, in order

to admit the cross threads or warp, which are to form the picture.

“—to whose fair colour'd threads
Hang figur'd weights, whose various numbers guide
The artist's hand: he, unseen flowers, and trees,
And vales, and azure hills, unerring works.”

As a sort of guide for the artist to introduce the cross threads in their proper places, he traces an outline of his subject on the threads of his warp in front, which are sufficiently open to enable him to see the painting behind it.

For working the tapestry three instruments are required,—a broach, a reed or comb, and an iron needle. The first is formed of hard wood, about seven or eight inches in length, and two-thirds of an inch thick, ending in a point with a small handle, round which the wool is wound, and serving the same purpose as the weaver's shuttle. The reed is also of wood, eight or nine inches long, and an inch thick at the back, whence it gradually decreases to the extremity of the teeth, which are more or less divided, according to the greater or less degree of fineness of the intended work. The needle is in shape similar to a common needle, but much larger and longer; it is used to press close the wool, when there is any line or colour that does not set well. The artist places himself behind the frame, with his back towards the cartoon or picture he is about to copy; he first turns and looks at his design, then taking a broach of the proper colour he places it among the threads of the warp, which he brings across each other with his fingers, by means of the coats or threads fastened to the staff; this he repeats every time it is necessary to change his colour. Having placed the wool, he beats it with his reed; and when he has thus wrought several rows, he passes to the other side to see their effect, and to properly adjust them with his needle, should there be occasion.

As tapestry, however, of this description, is not the work of ladies, it would be tedious for us to enter more upon the subject; for although in this—"the age of renaissance"—it is the fashion to work panels for rooms, and hangings for beds, yet we do not entirely agree with the "Spectator," when he says, "how memorable would that matron be, who should have it inscribed on her monument, "that she wrought out the whole Bible in tapestry, and died in a good old age, after having covered three hundred yards of wall in the mansion house.' " *

* The Cartoons of Raffaele, which have been justly called "the glory of England, and the envy of all other polite nations," were painted for the express purpose of being wrought in tapestry. There were originally twenty-five of these sacred historical designs, but seven only now remain. They were executed under the auspices of pope Julius II. and Leo X. at the time that Raffaele was engaged in the chambers of the Vatican. The whole of them were sent to Flanders to be worked in tapestry, to adorn the pontifical apartments. The tapestries were not sent to Rome until after the death of this great master, and the cartoons, which were greatly damaged by being cut into strips by the weavers, lay neglected in the store-rooms of the manufactory; where, during the revolution which soon after happened in the low countries, most of them were destroyed. The seven which now adorn the gallery at Hampton Court were purchased by Rubens for Charles I. These cartoons fortunately escaped being sold in the royal collection by the disproportionate appraisement of them at £300, while the nine representing the triumph of Julius Cæsar, by Andrea Mantegna, were valued at £1000.

For an account of the more celebrated ancient tapestries on the continent, we refer our readers to M. Achille Jubinal's splendid work, *Les Anciennes Tapisseries Historiées*. In England, the tapestry preserved in St. Mary's Hall, at Coventry, although much mutilated, is well worthy of careful examination. The finest ancient tapestries in existence are doubtless those at Hampton Court, which are supposed to have been presented to Cardinal Wolsey by the emperor Charles V; an interesting description of these will be found in Mr. Jesse's entertaining little work, *A Summer's Day at Hampton Court*.

CHAPTER III.

Materials in General.

"From fertile *France*, and pleasant *Italy*,
From *Poland*, *Sweden*, *Denmarke*, *Germany*,
And some of these rare *Pattarnes* haue beene set
Beyond the bounds of faithlesse *Mahomet*:
From spacious *China*, and those Kingdomes East,
And from great *Mexico*, the Indies West.
Thus are these workes *farrefelcht* and *dearely bought*,
And consequently good for *Ladies thought*."

JOHN TAYLOR.



HE products of the animal, the vegetable, and the mineral kingdom, are called into requisition for the service of the needlewoman:—the east and the west are alike laid under contribution for the various articles which she employs. Silk, wool, cotton, flax, and hemp, and even the precious metals, —gold and silver, are formed and twisted into various threads to serve her different purposes. Nor have the shells of the ocean escaped her notice, as witness the splendid works in *nacre*, of which the stamped quill work, or *écaille* (as it has been improperly termed,) is an imitation. The feathers of birds, the scales of fishes, the wing cases of insects, and insects themselves; the barks of trees, the skins of serpents, furs, mosses, straw, grass, seaweeds,

and precious stones, and even the hair of the fair embroideress herself, have, each in their turn, furnished her materials wherewith to exercise her ingenuity.*

The needlework of the present day is indebted for its attraction more to the skill and talent displayed by the *artist*, than to any false beauty it may borrow from the materials employed; and, however much we may admire the adaptation of outré and bizarre objects in some of its branches, yet let us remember that the true intention of the art is to copy nature, not to distort her:—and that needlework executed with the rudest and most simple materials, may surpass that with the most costly. The materials used by a Linwood are within the reach of every one, but the skill shown in the employment of them is that of the artist alone.

Since the time when Miss Linwood executed her "*paintings*," greater facilities have been given for the pursuit of needlework than she could possibly have possessed. The variety of colours, their beauty and brilliancy, both in silks and wools, owing to our improved knowledge of dyeing, the introduction of coloured-paper patterns, all contribute towards the perfection of an art, above every other, consecrated to female talent. Our object in the present treatise, however, is not to enter into a description of the different articles which have been used at various times for the purposes of needlework, nor the method of employing them;—those of the most appropriate kind will suffice for our purpose,—and ample details of these, their qualities and uses, and the occasions on which they may be most advantageously rendered

* Three German ladies, in Hanover, named Wylich, in 1783, invented a mode of embroidering with human hair.

subservient, will be found in the following chapters, under their respective heads.

In describing the principal materials employed in needlework at the present day, we must not overlook the equally essential requisites,—the instruments wherewith we are to use them:—an account of which will be found under the general head of "*implements*," where, we have endeavoured,—as far as lay in our power,—to guide the inexperienced, in selecting with judgment those best adapted for facilitating their labours.

With the exception of canvas, it will not be necessary for us to describe the materials upon which the different works are to be executed. The mere mention of these in their respective places will be sufficient,—whether cloth, silk, or

"satin smooth,

Or velvet soft, or plush with shaggy pile."

CHAPTER IV.

Wool.

"Still shall o'er all prevail the shepherd's stores,
For numerous uses known; none yield such warmth,
Such beauteous hues receive, so long endure;
So pliant to the loom, so various, none."

DYER.

"In the same fleece diversity of wool
Grows intermingled, and excites the care
Of curious skill to sort the sev'ral kinds."

IBID.



WOOL, from the frequency of its employment in needlework, becomes the most important of those materials whereupon we have to treat. The readiness with which it takes and permanently retains the most splendid colours that the art of the dyer is capable of imparting, renders it superior to every other: it is essential, therefore, that we enter fully into a description of its various qualities and uses.

Wool is the soft filamentous substance which covers the skins of some animals, more particularly those of the sheep: the term—which is not very well defined, and is rather arbitrary than natural—has been applied alike to the soft hair of the beaver,

the goats of Thibet and of Cachemir, and to that of the llama and ostrich, and even to fine vegetable fibres, such as cotton:

"The trees of Ethiopia, white with soft wool."*

Sheep's wool appears to be the product of cultivation: on the wild mouflon (*ovis aries*)—to which genus all the varieties of the domestic sheep have been traced, and which is still found in a wild state upon the mountains of Sardinia, Corsica, Barbary, Greece, and Asia Minor,—the wool is a coarse hairy substance, mixed with soft down close to the skin. When the animal is placed in a temperate climate, under the fostering care of man, and protected from the inclemencies of the weather, the coarse fibres gradually disappear, while the soft wool round their roots becomes singularly developed. The domestic culture of the sheep, for the sake of its wool, has long occupied the attention of civilized nations, and has produced the highly-valued merino† species, from which our best wool is now procured.

Sheep's wool of good quality is never found except in those countries that have been the seats of the arts, and where a considerable degree of luxury and refinement exist, or have once prevailed. The history of its cultivation and preparation, like most of the useful arts of ancient date, is involved in uncertainty. The Greeks attribute the invention of spinning and weaving wool to Minerva: it is, however, supposed to be of Asiatic origin, and is

* Virgil, Georg. ii. l. 120. Herodotus uses the term "*tree wool*" to denote cotton, l. iii. c. 47. Julius Pollux, also, in his *Onomasticon*, l. vii. c. 17 so denominates it.

† The term *merino*, in the Spanish language, is derived from the corrupt Latin *merinus* or *majorinus*. At the period when the transhumantes, or travelling flocks in Spain, were established, they became the object of police, and were placed under the exclusive jurisdiction of mayors, with public walks and large districts allotted for their sustenance, and were termed *merinos ovejas*, or the sheep under the care of the merino or mayor.

referred to by Moses,* which proves it to have existed at least fifteen hundred years before the Christian era. The discovery of the wheel and spindle is also veiled in obscurity, but they were obviously used in the most remote ages. In the infancy of the art of weaving, and for many centuries after, the working of cloth was merely a domestic occupation, principally of women: the fleece was gathered from the sheep, washed, opened, spun, and wove under the same roof which witnessed the preparation and grinding of corn.†

In proportion as society advanced, and a division of labour became convenient, an improved knowledge was acquired, not only of spinning and weaving, but in that of breeding and selecting those animals, whether sheep or goats, which gave the finest

* Exodus, xxxv. 25, 26. The Egyptians, from a most remote era, were celebrated for their manufactures of linen and other cloths; and the produce of their looms was exported to, and eagerly purchased by, foreign nations. The fine linen, and embroidered work, the yarn and woollen stuffs of the upper and lower country, are frequently mentioned, and were highly esteemed. Solomon purchased many of these commodities, as well as chariots and horses, from Egypt: and Chemmis, the city of Pan, according to Strabo (lib. xvii.) retained the credit it had acquired in making woollen stuffs, nearly till the period of the Roman conquest. In Egypt, woollen garments were chiefly used by the lower orders; sometimes also by the rich, and even by the priests, who were permitted to wear an upper robe in the form of a cloak of this material, but under-garments of wool were strictly forbidden them, upon a principle of cleanliness; and as they took so much pains to cleanse and shave the body, they considered it inconsistent to adopt clothes made of the hair of animals. Herodotus (l. ii. c. 81) says, that no one was allowed to be buried in a woollen garment; nor could any priest enter a temple without previously taking off this part of his dress. Vide Wilkinson's *Ancient Egyptians*.

† In the primitive ages, the duties of women were very different from those of a later and more civilized period. Among pastoral tribes, they drew water, kept the sheep, and superintended the herds as well as flocks. As with the Arabs of the present day, they prepared both the furniture and the woollen stuffs, of which the tents themselves were made; and, like the Greek women, they were generally employed in weaving, spinning, and other sedentary occupations.

fleeces. The produce of white wool from sheep is said to be entirely the result of cultivation, and is unknown in those countries where it is not employed as an object of manufacture or commerce. We may imagine that in the earliest state of the woollen manufacture, when cloth was merely a substitute for the skins of beasts as an article of clothing, little attention was paid to the colour or fineness of the wool; but as luxuries were introduced, coloured garments were required, and the wool could no longer be indifferently taken from sheep of every kind, whether white, brown, or black. The grower, therefore, began to pay more particular attention to the whiteness of his fleece, which was essential to render the cloth susceptible of the brilliant dyes, which, even in a very remote period, were certainly given to it.

"In oldest times, when kings and hardy chiefs
In bleating sheepfolds met, for purest wool
Phœnicia's hilly tracts were most renown'd,
And fertile Syria's and Judæa's land,
Hermon, and Seir, and Hebron's brooky sides,
Twice with the murex, crimson hue, they ting'd
The shining fleeces—hence their gorgeous wealth;
- And hence arose the walls of ancient Tyre."

German wool, unquestionably the finest description of sheep's wool which we possess, is the produce of the fleece of the merino breed in their highest state of cultivation, from the flocks of Saxony and the neighbouring German states. As prepared for needle work it is manufactured at Gotha,* from whence it is forwarded to Berlin and other parts of Germany to be dyed.

* Gotha, the capital of the duchy of Saxe-Gotha, and alternately with Coburg the residence of the duke of Saxe-Coburg, father of Prince Albert. The duke has a fine palace here called *Friedenstine*, containing a picture gallery, library, and a Chinese and Japanese museum, besides one of the finest collections of coins and medals in Europe. The *Almanack de Gotha*, is printed here.

To the late king of Saxony, when elector, is due the merit of having first introduced the Spanish breed of merino sheep into Germany, and the valuable trade in fine wool has since been transferred almost wholly from the Spanish to the German soil. The flocks were brought into his dominions in the year 1765, and again in 1778, and were chosen for the elector from the finest of those in Spain; they were placed under the care of a Spanish "*majorinus*," or mayor, at Stolpen, seven leagues from Dresden, on the frontiers of Bohemia. From this period until 1814 these flocks were gradually spreading themselves throughout the kingdom of Saxony, and when the continental trade was entirely thrown open by the events of 1815, the Saxon wool dealers began to embark in a regular trade with England in their fleeces, and they soon discovered the real value of this new branch of German commerce.*

The improvement both in fineness and softness in the quality of wool, from the German flocks, over those of Spain, is considerable. The harshness of the wool does not depend solely upon the breed of the animal, or the climate, but is owing to certain peculiarities in the pasture. It is known, that in sheep fed upon chalky districts, wool is apt to get coarse; but in those fed upon a richer soil it becomes soft and silky. The scorching sun of Spain renders the fleece of the merino breed harsher than it is in the milder climate of Saxony. The great quantity of grease, or yolk (as it is technically termed), which is much more abundant

* For an interesting account of the finer description of sheep and wool, vide "*Mittheilungen des interessantesten und neuesten aus dem Gebiet der höhern Schaff und Woolkunde*," Von Bernhard Petri, Wien, 1829;—also, "*Histoire de l'Introduction des Moutons à laine fine d'Espagne dans les divers états de l'Europe*," par M. C. P. Lasteyrie, Paris, 1802.

in the wool of the merino breed of sheep, is also, doubtless, one of the great causes of its superiority.*

There are four distinct qualities of wool in the fleece of the same animal; the finest growing along the spine from the neck, to within six inches of the tail; including one third of the breadth of the back: the second covers the flanks and the shoulders; and the third, the neck and hinder parts; and the coarsest the breast to the feet. These it is the office of the wool sorter to separate, which he generally does immediately after shearing. The best wool is that shorn from the sheep at the proper seasons; that which is taken from the skin after death is inferior. Wools again differ from each other not only according to their coarseness and fineness, but also in the length of their filaments. Long, or combing wool, varies in length from three to eight inches; it is treated on a comb with long steel teeth, which opens the fibres, and arranges them horizontally like locks of flax; such wool when woven is unfit for felting. Short, or clothing wool, varies in the length of its staple from three to four inches; if longer, as is the case with the best Saxon wool, it is broken down by carding, to adapt it to the subsequent operation of felting, where the fibres are convoluted or matted together.

It is only within the last few years (in fact since the introduction of coloured paper patterns) that German wool has been used for the purposes of needlework: previously to that time our only resources, with the exception of silk, were English lambswools, worsteds, and crewels. The beauty of German wools and the

* The merino breed of sheep has been carried to New South Wales and Van Dieman's Land, from whence, of late years, great quantities of wool have been exported. Australia promises, at no distant period, to be one of the principal wool growing countries in the world, and to rival Saxony in the fineness and superiority of its fleeces.

perfection to which the "*science*," of dyeing them has been brought, is an era in the annals of our art; and has, together with the invention of Berlin patterns, contributed in rendering it a more enticing and facile amusement than when Helen

"Guided by love,
O'er the stretch'd sampler's canvas plain,
In broidery's various colours strove
To raise his form to life again."

All kinds of wool are more or less characterised by a degree of harshness when compared to the "*Zephyr Merino*," the fineness, softness, and flexibility of the fibre of which renders it decidedly superior for all kinds of tapestry work with the needle, and embroidery in wool, especially where great numbers of colours are required. We shall now proceed more particularly to notice—

GERMAN WOOL.

German wool, or, as it is termed by the wool staplers of Germany, *Zephyr merino*, is prepared of various sizes. That commonly known as "Berlin" or "German wool," is adapted for working all kinds of Berlin patterns; and from the manner in which it is skeined, or notted, in small quantities, it is rendered the most convenient, and, comparatively speaking the least expensive description of wool for this purpose;—recommendations sufficient, were they not more fully enhanced by the unequalled brilliancy and variety of shades in which it is dyed, and its above-mentioned superior qualities. This wool may be split and worked on the finest canvas, and also doubled and trebled on the coarsest: its beauty, however, can be best appreciated when worked in a single thread on a canvas suited to its size, where

it should form an even and uniform surface of pearly stitches, thoroughly covering the threads of the canvas, yet not so tightly ranked as to be deprived of its beautiful elastic appearance.

Like every other material, German wool requires to be well understood as to its qualities and capabilities, in order to produce that degree of excellence which it is the wish of the needlewoman to accomplish. When worked on cloth, either with a canvas over the cloth, or an embroidery, it should be used with a needle sufficiently large to form a passage through which the wool may pass without "dragging." It is applicable for working flowers, figures, and every description of work in imitation of paintings; also, for fine crochet, knitting, and netting. When of the best quality, German wool should retain but little of the smell of the dye; it should be soft and curly in its texture, and round in its make, and free from all particles of vegetable or mineral substances which may have been used in its dyeing. This wool should not be wound, as, by being compressed, it may be partially deprived of its elasticity.

A quantity of German wool is brought into Great Britain in a raw state, where it is combed, spun, and dyed; the greater part undergoes these processes in Scotland. Some of this wool is equal to that imported in a manufactured state, for the purposes of needlework, from Germany; but the dye is generally very imperfect and perishable, except the blacks, which are certainly much cleaner—an important desideratum in needlework. The best German wools, and those which command the highest prices, are dyed in Germany, and imported into England ready skined for use. Great quantities, however, of German wool, manufactured in this country, and also of very

inferior wool imported from Germany, are daily sold ; and it requires the eye of an experienced person to detect them.*

Much more might be said as to the qualities and dyeing of these wools ; but it remains with the "*sorter*," or selector of colours for working, to give them their final lustre, by the knowledge and care bestowed upon their choice, and the proper appropriation of them, each to their several purposes : and, like the colours on the painter's palette, in mixing the various shades so delicately, that they shall seem but as one ; carefully avoiding all harshness, yet, by contrast, giving a proper spirit to the whole ; and, above all, avoiding that gaudiness of colouring, and glaring want of taste, so generally exhibited in the coloured-paper patterns of Berlin, and which are but too frequently complained of in the productions of the needle.†

ENGLISH WOOL.

"If any wool peculiar to our isle
Is giv'n by nature, 'tis the comber's lock,
The soft, snow-white, and the long grown flake."

DYER.

* The importations of German wool into this country were quite trifling during the war, amounting in 1812, to only twenty-eight pounds ; but since the peace, they have increased beyond all precedent. In 1814, they amounted to nearly three and a half millions of pounds ; in 1820, they were above five millions of pounds ; and, in 1825, they reached the enormous amount of nearly twenty-nine millions of pounds ; this, however, was a year of overtrading, and they declined, in 1826, to about ten and a half millions of pounds. They have since, however, recovered from this depression ; and, in 1833, the imports amounted to nearly twenty-five and a half millions of pounds. These important statistical facts, although they have no reference to the subject of the consumption of wool for the purpose of needlework, nevertheless show the high estimation in which the German wool is held by our manufacturers.

† German wool is prohibited in France : it is not long since, that the police, at Paris, made seizures of considerable quantities in several of the warehouses.

English lambswool, or embroidery wool, though much harsher than the preceding, yet retains its superior qualifications. The dye of scarlet lambswool is quite equal to that of the German, as are also several of the shades of blue, green, and gold colours browns, clarets, and some neutral tints. On coarse canvas, either for tent, or cross stitch, it is decidedly preferable, both in working, and in appearance when finished. It may be sometimes used in the same piece of work with German wool; such as, for instance, in needlework for carpets, large chairs, sofas, ottomans, &c. the gold colours, scarlets, olives, and some of the blues, as also the grounding, may be superiorly worked in English wool, whilst the whites, greys, pinks, lilacs, &c. may be introduced in German wool.

For *grounding*, English wool is generally preferable to the German, as being more durable, and less apt to soil; nor is it impoverished by brushing like the latter. If good, English wool is cleaner in the dye of the darker colours; and has, also, another recommendation,—that of being more economical.

WORSTED.

“The grain of brightest tincture none so well
Imbibes; the wealthy Gobelins must to this
Bear witness, and the costliest of their loom.”—DYER.

Worsted is a still harsher description of English wool, manufactured from the coarser parts of the fleece, but it is capable of taking a very fine dye, and may be advantageously used for working carpets and rugs. If it be good, and well dyed, it has a more glossy appearance than the other descriptions of wool. It is much cheaper than either German or English lambswool, and is the best and only proper material for making the raised,

borders of urn-rugs, and the various kinds of patterns and borders in moss and rouleau, &c. ; it being, from the length of its filaments, greatly improved by combing, assuming that downy appearance which distinguishes a well-finished rug border.

Worsted,* though so little used in needlework at the present day, were formerly the principal materials employed both for tapestry and embroidery. For these purposes, they were much in vogue in the latter part of the last century, under the form of *crewels*, a fine description of worsted, tightly twisted like netting silks. The poet Cowper has immortalized their use, in "The Sofa," where he says :

" here and there a tuft of crimson yarn,
Or scarlet *crewel*."

The whole of the beautiful works executed by the celebrated Miss Linwood, are in worsted, the dyeing of which was an object of her especial care. Yarn is a still coarser description of worsted. It is used for making nets for fruit trees, and other similar purposes. It may be prettily applied, when cut into short lengths, and knit with coarse cotton, or fine twine, for carriage-rugs, mats, &c.

FLEECY.

"Leicestrian fleeces, what the sinewy arm
Combs through the spiky steel in lengthen'd flakes."

DYER.

* Worsted, in Norfolk, was formerly a place of much celebrity, and of considerable trade, but is now greatly on the decline ; it is chiefly remarkable for the invention, or first twisting, of that sort of woollen yarn or thread, which hence obtained the name of *worsted*. This manufacture is mentioned in the second year of the reign of Edward III., when the weavers and workers of worsted stuffs were required by parliament to work them in a better manner than they had formerly done.

Fleecy is another description of wool, principally grown and manufactured in Leicestershire, for which this county has long been celebrated.

*" Rich Leicestria's marly plains, for length
Of whitest locks and magnitude of fleece
Peculiar."*

It is made of two qualities, superfine and common ; they both vary in size from an eighth to a quarter of an inch in diameter, according to the number of threads they contain ; thus, there are two, three, four, six, up to twelve threads, fleecy. Those in common use are from three to six threads. They are all equally good and useful for crochet, knitting, netting, &c. according to the purposes for which the work is designed.

HAMBURGH WOOL.

Hamburgh wool so called, or German worsted, is a common kind of wool, usually containing four threads, but is made as thick as to contain twelve threads : it is very brilliant in colour, and glossy, and for working on coarse canvas is extremely good. It is, however, difficult to be procured in all shades ; and, hitherto, has not been much imported into this country. An imitation of this wool has been made, and much sold in England, under the name of Hamburgh worsted, but it does not possess any of the merits of the real Hamburgh wool, except its size.

GERMAN FLEECE.

German, or merino fleece, is but little used or known in England. It possesses a decided superiority over the English, both in appearance, and pleasantness for use : the colours like the

German wool, are exceedingly brilliant. It is usually made in sizes of eight or ten threads; and, for the purposes of crochet or tricot, cannot be surpassed. It must, however, be borne in mind, that it is a more costly material than the English fleecy.*

* The art of dyeing was practised in the most remote ages. Savage and barbarous tribes even possessed colours which have been highly esteemed among civilised nations. From the writings of Moses, it is obvious that it had, in his time, made great progress. He mentions (Exodus xxv. 4-5) blue, purple, and scarlet, and rams' skins dyed red. The Egyptians, according to Pliny (lib. xxv. c. 2,) had discovered a mode of dyeing somewhat resembling that now employed for tinting printed cottons—the stuffs, after having been impregnated with mordants, were immersed in vats, where they received the different colours.

At a very early period, the art of dyeing had been brought to a considerable degree of perfection in Phœnicia. The method of dyeing woollen cloths *purple* was first discovered at Tyre. This colour,—the most celebrated among the ancients,—appears to have been brought to a degree of excellence, of which we can form but a very faint idea. It is related, that a shepherd's dog, instigated by hunger, having broken a shell on the sea shore, his mouth became stained with a colour, which excited the admiration of all who saw it, and that the same colour was afterwards applied to the dyeing of wool with great success. According to some of the ancient writers, this discovery is placed in the reign of Phœnix, second king of Tyre, five hundred years before Christ. Others fix it in that of Minos, who reigned in Crete about 1439 years before the Christian era. The honour of the invention of dyeing purple, however, is generally awarded to the Tyrian Hercules, who presented his discovery to the king of Phœnicia; and the latter was so jealous of the beauties of this new colour, that he forbade the use of it to all his subjects, reserving it for the garments of royalty alone. Some authors relate the story differently: Hercules' dog having stained his mouth with a shell, which he had broken on the sea shore, Tysas, a nymph of whom Hercules was enamoured, was so charmed with the beauty of the colour, that she declared she would see her lover no more until he had brought her garments dyed of the same. Hercules, in order to gratify his mistress, collected a great number of the shells, and succeeded in staining a robe of the colour the nymph had demanded.

The Tyrian purple was communicated by means of several species of univalve shell-fish. Pliny gives us an account (lib. vi. c. 36.) of two kinds of shell-fish from which the purple was obtained. The first species was called *buccinum*, the other *purpura*. A single drop of the liquid dye was obtained

from each fish, by opening a vessel situated in its throat. This liquid, when extracted, was mixed with a sufficient quantity of salt to prevent putrefaction. It was then diluted with five or six times as much water, and kept moderately hot in leaden or tin vessels for the space of ten days, during which time it was frequently skimmed, in order to separate all impurities. In dyeing, the wool was washed, immersed and kept in the liquid for five hours. It was then taken out, carded, and again immersed for a sufficient length of time for all the colouring matter to be extracted from the liquid. For the production of particular shades of colour, various salts were added. The colour of the Tyrian purple itself appears to have been similar to that of blood. This author also says, that the Tyrians first dyed their wool in the liquor of the purpura, and afterwards in that of the buccinum. We find allusions to this practice in several passages of the sacred writings. Horace also says :

"Muricibus Tyrlis iteratæ vellera lanæ."

And again :

—"Te bis Afro
Murice tinctæ
Vestunt lanæ."

The purple mentioned in *Exodus* was probably that dyed by the Tyrians. Ezekiel, in his prophecy against Tyre, says : "Fine linen with broidered work from Egypt, was that which thou spreadest forth to be thy sail ; blue and purple from the isles of Elishah was that which covered thee." It is generally supposed, that by Elishah, Elis, on the western coast of the Greek Peloponnesus, was referred to : hence it would appear that the Tyrians, in the time of Ezekiel, obtained their supply of shell-fish for dyeing purple from the coast of Greece. This celebrated colour was restricted by the ancients to the sacred person and palace of the emperor ; and the penalties of treason were denounced against the ambitious subject who dared to usurp the prerogative of the throne.

CHAPTER V.

Silk.

"She sets to work millions of spinning worms,
That in their green shops weave the smooth-haired silk,
To deck her sons."

MILTON.

"Let Asia's woods
Untended, yield the vegetable fleece,
And let the little insect-artist form,
On higher life intent, its silken tomb."

THOMSON.



SILK-WORMS,—the most precious of insects,—whose produce holds so important a place amongst the luxuries of modern life, were first rendered serviceable to man by the Chinese, about two thousand seven hundred years before the Christian era. Their most ancient authorities represent the Emperresses of China, as surrounded by their women, engaged in the occupation of hatching and rearing silk-worms, and in weaving tissues from their produce. To the empress See-ling-shee, the consort of Hoang-tee, is ascribed the honour of having first observed the silk produced by the worms, of unravel-

ling their cocoons, and working the fine filament into a web of cloth.*

From China, the art of rearing silk-worms passed into India and Persia. The production of silk was unknown in Europe, however, until the middle of the sixth century, when two monks, who had long resided in China, succeeded in carrying some of the eggs of the insect, concealed in a hollow cane, to Constantinople; where, under their directions, the eggs were hatched by artificial heat: the worms were fed by leaves of the mulberry tree; they lived and laboured, and, by the use of proper means, the race was propagated and multiplied. This knowledge, under the emperor Justinian, became productive of a new and important branch of industry to the European nations. Manufactories were established in Athens, Thebes, and Corinth, but, until the twelfth century, Greece appears to have been the only country in Europe in which the art was practised.†

About 1130, Roger II, king of Sicily, established a silk manufactory at Palermo, and another in Calabria, managed by workmen taken as slaves from Athens and Corinth, of which cities he had made a conquest in his expedition to the Holy Land. By degrees the rest of Italy and Spain learned from the Sicilians and

* For an account of the invention, manufacture, and general use of silk in China, vide Du Halde's *Description Geographique, Historique, et Physique de l'Empire de la Chine*.

† A species of silk-worm, common in the forests both of Asia and Europe, was cultivated in the little island of Ceos, near the coast of Attica. A thin gauze was procured from their webs; and this Cean manufacture, the invention of a woman, for female use, was long admired both in the east and at Rome.—The silks, which had been closely woven in China, were sometimes unravelled by the Phœnician women, and the precious materials were multiplied by a looser texture, and the intermixture of linen threads.—On the texture, colours, names, and use of the silk, half silk, and linen garments of the ancients, see the researches of the learned Salmasius.

Calabrians the management of the silk-worm, and the working of the silk. The art of rearing these insects did not reach France until after the reign of Charles VIII, when the white mulberry tree, and a few silk-worms, were introduced into Dauphiny by some noblemen, on their return from the conquest of Naples. It was not, however, until 1654, that they began successfully to produce the silk itself, when Traucat, a common gardener of Nismes, laid the foundation of a nursery of white mulberry trees, and with such success as to enable them to be propagated within a few years over all the southern provinces of France.*

It is uncertain at what period the use of silk was introduced among the Romans; but it was most probably in the time of Pompey and Julius Cæsar. So great, however, was its rarity, that it was sometimes sold for *its equal weight in gold*; and, even in the time of Aurelian, in the year 275, it was so expensive, that he is said to have refused his empress's particular request for a silken robe, on account of the price being so great. We are informed by Tacitus, that a law was passed in the beginning of the reign of Tiberius, that no man should disgrace himself by wearing a silken garment.† The profligate Heliogabalus, however, set aside this law, and was the first of the Roman emperors who wore a dress (*holosericum*) composed entirely of silk. After this,

* "The enormous quantity of this material used in England alone, amounting in each year to more than four millions of pounds' weight. Fourteen thousand millions of animated creatures annually live and die to supply this little corner of the world with an article of luxury. If astonishment be excited at this fact, let us extend our view into China, and survey the dense population of its widely spread region, who, from the emperor on his throne to the peasant in the lowly hut, are indebted for their clothing to the labour of the silk-worm."—*Lardner's Cabinet Cyclopædia*.

† "Ne vestis serica viros fœdaret."—*Annal.* 1. ii. c. 33.

the custom of wearing silk soon became general among the wealthy citizens of Rome. As the demand for silk increased, efforts were made to import larger quantities, and the price of it gradually declined, for in the time of Ammianus Marcellinus, silk appears to have been worn even by the lowest classes.*

The art of spinning, throwing, and weaving silk, was introduced into England at the commencement of the fifteenth century; but silk appears to have been used by persons of distinction two centuries previously: for in the year 1251, at the marriage of Margaret, daughter of Henry III, a thousand English knights appeared in *cointises* of silk.† The manufacture of silk was first practised in England in the reign of Henry IV, by a company in London, called *silk-women*; the articles produced consisted of laces, ribbons, and similar narrow fabrics, and these in no great quantities; but about the year 1480, men began to engage in the manufacture. Henry VIII wore the first pair of silk stockings in England,‡—these were knitted; and in the latter years of the reign of Elizabeth, silk stockings were her only wear.§ About

* Am. Marcel. lib. xviii. c. 6. The historian Pausanias was the first who described the silk-worm. Before his time, the ancients imagined that silk was the produce of the trees of the *Seres* or Chinese. For an interesting account of the introduction of the seric insect into Europe, the reader is referred to Gibbon's *Decline and Fall of the Roman Empire*.

† Matthew Paris.

‡ By statute 33 Henry VIII, a person whose wife wore a silk gown was bound to find a charger for government.

§ It is related by Howell, in his *History of the World*, (vol. ii. p. 222) that queen Elizabeth, in the year 1561, was presented with a pair of black knit silk stockings, by Mistress Montague, her silk-woman, at which she was so much delighted that she thenceforth never condescended to wear those of cloth. It might have been supposed that Elizabeth's inordinate fondness for dress would have induced her to give every encouragement to the manufacture of so elegant a fabric as silk: it does not, however, appear that much progress was made in it during her reign. Content, probably, with her own acquisition, she might be desirous that the more becoming silken texture should remain a regal privi-

1620, in the latter part of the reign of James I, the broad silk manufacture was introduced into this country; and in 1629 it had progressed with such vigour and advantage, that the silk throwsters of the city and parts adjacent, were incorporated into a company: which company, in 1661, employed above forty thousand persons. In 1719, a silk throwing mill was erected at Derby; and, from that period to the beginning of the present century, various improvements were introduced: but those made since that time, or during perhaps the last fifty years, have been considerable; and the silk manufacturers in this country can now vie with that of any other.

It would be irrelevant to this volume, to enter more fully into the history of silk, or of the little worm which produces it;—a subject, nevertheless, replete with interest. The metamorphoses which the insect undergoes,—the production of the silk,—its mode of filature, or winding from the cocoons,—and the subsequent processes of converting it into singles, tram, and organzine, before it is fit for the various purposes of the arts, will be found fully described in all works on silk manufacture. We shall therefore proceed to mention the various kinds of silk, and the different purposes for which they are used as articles of needlework; but previously to doing so, we cannot omit quoting the following simple lines of the poet Cowper, on—

THE SILK-WORM.

“The beams of April, ere it goes,
A worm, scarce visible, disclose;

lege; and while she displayed her own ancles in the delicate silken *kniit*, was, perhaps, well pleased that her maids of honour should conceal theirs under the clumsy and inelegant cloth hose, lest, haply, among these, some might have been found rather more beautifully formed than her own.

All winter long content to dwell
The tenant of his native shell.
The same prolific season gives
The sustenance by which he lives,
The mulberry leaf, a simple store,
That serves him—till he needs no more!
For, his dimensions once complete,
Thenceforth none ever sees him eat;
Though till his growing time be past
Scarce ever is he seen to fast.
That hour arrived, his work begins.
He spins and weaves, and weaves and spins;
Till circle upon circle, wound
Careless around him and around,
Conceals him with a veil though slight,
Impervious to the keenest sight.
Thus self-inclosed, as in a cask,
At length he finishes his task:
And, though a worm when he was lost,
Or caterpillar at the most,
When next we see him, wings he wears,
And in papilio pomp appears;
Becomes oviparous; supplies
With future worms and future flies
The next ensuing year—and dies!
Well were it for the world if all
Who creep about this earthly ball,
Though shorter-lived than most he be,
Were useful in their kind as he."

All silk is essentially the same, although there is a great difference in its value and quality, even from the same breed of worms. The different appearances which it exhibits, under various forms, are owing to the processes which it undergoes by the silk throwster, to adapt it to the purposes of the arts. As used for needlework, it is to be met with under the following heads: it may also be found prepared for the manufacture of particular articles, such as mittens, stockings, &c. but they are merely modifications of the same, either by being finer or coarser, or more tightly or loosely twisted. By the terms *fine* and *coarse*,

are to be understood, not the quality of the material, but the size of its thread, as it may be composed of a greater or less number of the filaments spun by the worm.

MITORSE SILK.

Mitorse, or half-twisted silk, is one of the most useful kinds for needlework, and is similar to that employed by the Chinese for their double embroidery. Considerable practice and care, however, are requisite for using it with the perfection which so highly characterises the embroidery done with this description of material, by the French; a species of work in which they excel all other nations. From the peculiar make of this silk, and the impossibility of keeping its twist always of one size, its defects are apt to become visible in the work; but if this be executed with skill, the effect is far superior to that of any of the *floss* silks, nor is it so likely to become "*fluffy*" in the wear.

Mitorse silk is applicable to all kinds of embroidery intended as articles of furniture, or the *nicknackeries*, of the drawing room. It is decidedly the best and only kind which should be used, where the work is intended to be edged with a gold cord. For working waistcoats, and other articles of dress, it will be found to be superior to any other. For embroidery on cloth, it surpasses in beauty every other description of material. Mitorse silk has lately been introduced with good effect in some parts of wool work, on canvas, for slippers, bags, and other small articles.

NETTING SILKS.

Netting silks, or Purse twists, are too well-known to need any description: they are made of various sizes, or, as they are termed, coarse and fine, and of different qualities. They are to be pro-

cured of most colours, neatly rolled up in skeins. The French, perhaps, excel us in the manufacture of their *cordonnets*, which they generally wind upon reels; their *chiné* netting silks certainly surpass anything which has, as yet, been produced in England, both in the taste displayed in the intermixture of their colours, and in the brilliancy of their dyes; but they do not always possess that regularity, either in size or quality throughout the length of the reels, as the English skeins.

Purse-twists are used for various purposes besides those of netting and knitting. They are well adapted for embroidery, particularly where mitorse silks would be found too thick; and may be used with excellent effect upon cloth or velvet, to produce the appearance of gold. The silk takes the tint of *or mat* so admirably, that, if the colour be good, it is almost impossible to distinguish it, at a little distance, from gold: it is therefore well suited for the embroidering of altar and pulpit cloths, and other purposes where gold might be required, as, from exposure to the atmosphere, it does not change or tarnish. From the firmness of its twist it bears a closer resemblance to gold cord, or bullion, than any other description of silk. For *tambour* work or chain stitch, netting silks are also peculiarly adapted.

Sewing silks are merely a fine description of netting silk, most commonly made of the inferior and less valuable portions of the same material.

CROCHET SILK.

Crochet silk, or *Soie misserré*—so called from its being only half tightened in the twist—is a coarse description of *cordonnets*, differing from it only in the mode of twisting. From its great flexibility and softness, it is more suitable for crochet work than

the common purse or netting silk, and has a more brilliant and glossy appearance than these usually possess,—their lustre being deteriorated by the closeness with which their fibres are twisted together.

DACCA SILK.

Dacca silk, called by the French *soie ovale*, is denominated fine or coarse, according to the number of filaments of silk of which it is composed. It is used for all descriptions of flat embroidery, and also for some kinds of raised work, such as the small raised roses. It was formerly much more in demand than it is at the present day; much of the embroidery for which it was then used being now executed in mitorse silk.

For copying Berlin patterns in silk, or working on fine canvas, Dacca silk should always be chosen: it can be procured in a great variety of colours and shades, but not in the almost unlimited number of tints of German wools;—hence difficulties will sometimes occur in selecting these silks for the above purposes. *Dacca* silk may be used for intermixing with wools on fine canvas, where *floss* silk would be found too thick; and when required very fine, its threads may be divided.

Dacca silks are usually done up in knotted skeins, in contradistinction to the *floss* silk, which is twisted into hanks.*

* Dacca silk—frequently but improperly termed Decca, or even *Decker*,—derives its name from Dacca, a town of Hindoostan, situated in the eastern quarter of Bengal, of which province it was, within the last century, the capital. This town is very favourably stationed for an inland emporium of trade, as the Dacca river communicates directly, and not circuitously, with all the other inland navigation. Besides silks, it has a large trade in muslins, which are among the most delicate that are sought after in Europe. It must

FLOSS SILK.

Floss silk, or *soie platte*, is a thicker description of silk, and is used for all kinds of tapestry work, wherever silk is required for heightening the lights, or for giving a more brilliant effect to gem patterns, and in other parts of worsted-work as fancy or taste may dictate. It is also much used for embroidery; and may be employed for grounding canvas work, with a most rich and beautiful effect. It is manufactured of various degrees of fineness and coarseness, so that it may be adapted to the size of the canvas; but pieces of work are seldom executed entirely in silk on coarse canvas. Floss and Dacca silks are those with which the common embroideries on articles of dress are generally done, the greater part of which are worked in Scotland. Floss silk, as it is prepared in England, is preferable, as it works smoother than the French; a fact which the French themselves are now willing to admit.

This description of silk, as also Dacca silk, must be manufactured from the finest part of the product of the silkworm, as it does not undergo the process of twisting or organzining, which might otherwise hide any trivial defect in its quality. It is of necessity, therefore, when good, comparatively speaking dearer than some of the twisted silks.

Floss silk, so denominated, for the purposes of needlework, must not, however, be mistaken for that known as floss by the silk-throwsters. The latter is more commonly called *bourre de soie*, or *filoselle*, and is that portion of ravelled silk thrown on

not, however, be supposed that Dacca silk is imported from thence, the term only being applied to a particular manufacture of this material as first prepared in that part of India.

one side in the filature of the cocoons, but which is afterwards *carded* and spun like cotton or wool, and forms the *spun* silk of commerce. This article, *bourre de soie*, is sometimes used by the French for grounding pieces of work intended as articles of furniture, a purpose for which it appears to be well adapted, although it has perhaps, too much of the "cottony" appearance which distinguishes spun silk.*

* The female peasants of Lombardy generally wear clothes of home-spun floss silk. Of late years, by improved processes, fine fabrics of this material have been produced both in England and France. M. Ajac, of Lyons, presented, at one of the French national expositions of the objects of industry, a great variety of scarfs and shawls, manufactured of *bourre de soie*, closely resembling those of Cachemir.

Beside the product of the *bombyx*, there are other materials closely resembling silk; and attempts have, at various times, been made to render them equally subservient to the wants of man. It is well known that some species of spiders possess the power of spinning a bag somewhat similar in form and substance to the cocoon of the silk-worm. At the commencement of the last century, a quantity of these bags were collected by M. Bon, from which a kind of silk was manufactured, said to be in no way inferior to that of the seric insect. It was susceptible of all kinds of dyes, and might have been used for every purpose to which silk was applicable. M. Bon had gloves and stockings made from it; in fact, the only obstacle which appeared to prevent the establishment of any considerable manufacture from the silk of spiders, was the difficulty of obtaining it in sufficient abundance. Vide *Examen de la Soie des Araignées*, par M. de Reaumur, in the *Mémoires Acad. des Sciences*, 1712.

The *pinna*, also, a shell-fish found in great abundance in the Mediterranean, has been called the *silk-worm of the sea*. It belongs to the order of the *vermes testacea*. The generic character is: animal, a limax; shell, bivalve; fragile, upright, gaping at one end, and furnished with a byssus or beard; the hinge is without teeth, the valves are united in one. In common with the muscle the pinna has the power of spinning a viscid matter from its body, in the same manner as the spider and caterpillar. The byssus, which it thus produces, is scarcely inferior in fineness and beauty to a single filament of the comparatively minute silk-worm. The ancients appear to have been intimately acquainted with this fish, from the threads of which they wove a kind of silk: a robe of this singular material was, according to Procopius (lib. iii. c. 1,) the gift of one of the Roman emperors to the satraps of Armenia. It is

now manufactured by the Italians for its curiosity. A pair of gloves, made from the byssus, were presented to Pope Benedict XIV. In Sicily, the pinna is the principal object of the fisheries, and several beautiful manufactures are wrought with their threads. It requires, however, the produce of a considerable number of these fish to make even one pair of gloves or stockings: a pair of the latter, although possessing great warmth, may, from their extreme fineness and delicacy, be easily contained in a snuff-box of ordinary size. Aristotle gave the name byssus to the silken threads of the *pinna marina*; but whether it was on account of its resemblance to the byssus of which some of the ancient garments were made, or whether this was the true byssus itself, is uncertain, as the term appears to have been applied indifferently to any material that was spun and woven finer than wool. The description of the byssus given by Julius Pollux (lib. vii. c. 27) evidently refers to cotton. Aristotle also relates that the pinna keeps a guard to watch for her; this he calls *pinnophylax*, and describes as a little fish with claws like a crab. To this description the Greek poet Oppianus was indebted, when he says:

"The pinna and the crab together dwell,
For mutual succour, in one common shell;
They both to gain a livelihood combine,
That takes the prey, when this has given the sign;
From hence this crab, above his fellows famed,
By ancient Greeks was Pinnotores named."

There is still another material—a most beautiful production of art, which claims our attention—glass. This has been spun into such extremely delicate threads, that it is woven with a warp formed of silk into the richest brocades, equal if not superior to those of gold and silver. The introduction of woven glass, however, does not appear to have met with the success that was anticipated, notwithstanding its brilliant appearance. It is objectionable as not possessing the same degree of flexibility as silk, or it might otherwise be used as a material for needlework with excellent effect.

CHAPTER VI.

Gold and Silver.

"Then threads of gold both artfully dispose,
And, as each part in just proportion rose,
Some antique fable in their work disclose."

OVID.



AMONG the various materials employed in needlework, the application of the precious metals is extremely curious. Gold and silver (more especially the former) were used in the earliest ages both for embroidery and weaving; but we are not to understand from this, such gold threads as those now in use; for the embroideries with gold mentioned by the ancient historians, were in fact worked with the pure metal, which, beaten into thin plates and afterwards divided into small slips, were rounded by a hammer, and then filed so as to form threads or wire.* The invention of em-

* The method of using gold for needlework is thus mentioned in the twenty-ninth chapter of Exodus, in allusion to the ephod: "And they did beat the gold into thin plates, and cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen, with cunning work."

broidery with gold, has been ascribed to Attalus, king of Pergamus; but the art had evidently been practised in several of the preceding centuries. The perfection to which it had been brought is manifest, when we are told that Agrippina wore a robe woven entirely of gold threads,* without any linen or woollen ground. The tunic of Heliogabalus, as described by Lampridius,† was of the same material, as also that of Tarquinius Priscus, mentioned by Verrius.‡ We are again informed of a similar mantle taken from the statue of Jupiter, by the tyrant Dionysius; besides others, not to mention the fabulous net of the poets, in which Vulcan entrapped Mars and Venus, and of which it is related, that it was so extremely fine that the gods themselves were unable to perceive it,—and this, we are told, was forged by Vulcan on the anvil.

There is no passage in any ancient author, in which mention is made of the preparation of metal similar to the modern method of wire-drawing. Very few remains of ancient wire-work have been discovered. In the museum at Portici, is a bronze head, which has fifty locks of wire as thick as a small quill, bent into the form of a curl: and a small statue of Venus has golden bracelets, made of wire, round the arms and legs. From the appearance of some wire found at Thebes, however, Mr. Wilkinson is of opinion that we are almost justified in the conclusion, that a mode of wire-drawing was known to the Egyptians;§ and the

* "Auro textili sine alia materie," Plin. lib. xxxiii. c. 19.

† Vit. Heliogab. c. 23.

‡ Plin. lib. xxxiii. c. 19.

§ That the Egyptians had arrived at great perfection in the art of making gold thread or wire, is evident from its being sufficiently fine for weaving with linen, cloth, and for embroidery. The exceeding delicacy of the linen corselet of Amasis, as mentioned by Herodotus (lib. iii. c. 43,) on which numerous

omission of every representation of the process, in their paintings, cannot be adduced as an argument against the fact, since they have also failed to depict the casting of metals, and various other arts with which they were undoubtedly acquainted. Gold thread appears to have been made entirely of metal, even to the time of the last Roman emperors; nor are there any instances of flattened wire covered round silk or thread, or of silver or other wire gilt, in the ruins either of Herculaneum or Pompeii.

Gold and silver threads, as used at the present day, are generally composed of a thread of silk, round which an extremely thin flattened wire of the metal is spun.* Gold itself is never used for this purpose, but a silver or copper wire gilt,†—the former being of course the best and most expensive. For silver thread, either silver itself, or copper plated, is used in a similar manner. With the material thus prepared, of various sizes, the different articles we meet with are manufactured, such as laces, fringes, tassels, cord, &c.

The finer kinds of work in gold and silver were for a length of time best executed in France and Italy. It is said that the first machine for wire-drawing was invented by Rudolph, at

figures of animals were wrought in gold, must have required a proportionate degree of fineness in the gold thread used for that purpose.

* A silver rod is encased in gold leaf, and this compound cylinder is then drawn into round wire down to a certain size, which is afterwards flatted in a rolling mill. This flatted wire is then wrapped or laid over a thread of yellow silk, by twisting with a wheel and iron bobbins. By the aid of mechanism, a number of threads may thus be twisted at once by one moving power. The principal nicety consists in so regulating the movements, that the successive volutions of the flatted wire on each thread may just touch one another, and form a continuous covering. By the ordinances of France, it was formerly required to be spun on flaxen or hempen threads.

† The inferior manufactures of gold, or copper gilt, are frequently called *Mosaic gold*.

Nuremberg, in 1360.* Anthony Fournier, a Frenchman, brought an improved art of drawing fine wire to Nuremberg† in 1570, where, a few years afterwards, an artist of the name of Hagel-sheimer, or Held, a citizen of the same town, received an exclusive patent for its manufacture for fifteen years, which term was afterwards doubled. His patent also, by a grant from the emperor Rudolphus II, in 1608, included the manufacture of copper wire, gilt or plated with silver. In 1602 this patent was renewed for fifteen years more by the emperor Matthias, and ten years afterwards, was converted into a fief to the heirs male of the family of Held. All the wire made in England was manufactured by hand until the year 1565, when the art of drawing with mills was introduced. Jacob Momma and Daniel Demetrius first established a manufactory for wire drawing at Esher: and Anderson‡ says, that the first flattening mill was erected at Sheen near Richmond, in 1663, by a Dutchman, who began to prepare fine gold and silver, such as could be used for spinning round

* In the fifteenth century, there appear to have been flattening mills in several other places besides Nuremberg. In the town-book of Augsburg, under the year 1451, is the name of a person called Chunr. Tratmuller de Tratmul, as a wire drawer. Vide Beckmann, vol. ii. p. 241.

† Nuremberg, during the fifteenth and sixteenth centuries, attained the height of its wealth and prosperity. It was the chief mart and staple place for the produce of Italy and the Levant, which it received principally from Venice and Genoa, and distributed over the north and west of Europe. But commerce and the carrying trade of Europe, were by no means the only sources of its wealth; since, in the extent and celebrity of its manufactures, it deserves to be considered as the Birmingham of the period. Its artisans—many of whom may more properly be styled artists, especially the workers of metals, smiths, armourers, cutlers, casters in bronze, and goldsmiths—were esteemed the most cunning and skilful craftsmen in Europe, and their productions highly prized; the cloth weavers and dyers were likewise in high repute. Vide Murray's *Hand book, Southern Germany*.

‡ *Geschichte des Handels*, vol. v. p. 484.

silk for weaving, which, before that period, had been manufactured only on the Continent.

The first object in the manufacture of gold thread, and one of the greatest consequence, is the choice of the purest gold; for on this depends the beauty and durability of the colour of the articles prepared from it. With regard to the silver which forms the body of the wire, it is said to be greatly improved by being alloyed with a small quantity of copper. The proportion of gold to be used in the gilding was, until of late years, regulated by act of parliament. It is amazing to what a degree of fineness the gold is drawn, yet it still keeps firmly together without showing the least appearance of the silver beneath.

The various names under which the manufactures of gold and silver, as employed for needlework,* will be found, are,—passing, cord, braid, bullion, (both rough, smooth, and checked), spangles, paillons, lames, and beads.†

PASSING.

- Passing—of gold or silver—is a smooth thread, of an uniform size, closely resembling a thin metallic wire. It is the finest material of this kind manufactured, and peculiarly exhibits the perfection to which the art of making gold thread has been brought. It may be used in the same manner as silk for flat embroidery, the needle being threaded with gold in the usual way. Passing may also be employed for knitting, netting, and

* The Chinese, instead of flatted gilt wire, generally employ slips of gilt paper, with which they interweave and embroider their stuffs, and twist upon silk threads.

† There are various technical terms for some of these, with which it is unnecessary to trouble the reader.

crochet. It is made of two or three different sizes; and is distinguished from gold cord by the closeness with which the flattened wire is spirally twisted round the silk, and from its being formed of only one thread. For embroidery with passing, the needle should be round, large in the eye, and of sufficient size to prevent the fraying of the gold as it is passed backwards and forwards through the work. The Turks embroider with passing on morocco leather in the most beautiful manner.

GOLD CORD.

Gold or silver cord is a twist composed of two or any other number of threads. The threads are formed by having the flattened wire wound round them in a contrary direction to that of passing, in order that it shall not ravel by the second process of twisting. For the purposes of needlework, it is seldom employed of a larger size than two, three, or four threads. Gold cord may be used for edging braid work and flat embroidery; it may also be employed for working patterns in a similar manner with braid. It should be sewn on with a fine silk of the same colour, taking care that the point of the needle does not penetrate the metallic surface so as to chip it, and betray the silk beneath. The needle should be held in as horizontal a position as possible, and passed between the interstices of the cord, slightly taking up a thread or two of the surface it is intended to ornament.

Gold cord is much introduced with wool in some kinds of canvas work, but its applicability or merit must be determined by the approbation of those who use it. It is, however, to be admitted, that as a *ground*, for small articles of extreme luxury, it may be employed with beautiful effect; and, if properly managed, it is not so expensive as might be imagined.

GOLD BRAID.

Braid is a kind of plaited lace, made of three or more threads, the application of which is too well known to need comment. The judgment of the needlewoman must direct her in the selection of the quality and make, as best suited to the purposes for which it is intended. If to work on velvet, a round full close make is preferable. It is made of various widths and qualities; mosaic, or copper-gilt, being the least expensive, but, at the same time, the least durable.

BULLION.

Bullion is manufactured in pieces of about thirty-eight inches in length. It is composed of a fine wire so exquisitely twisted, that it forms a smooth, round, elastic tube, which may be cut with the scissors into the lengths required. There are three kinds—the rough, the smooth, and the checked—and these are frequently used together in the same piece of work; for instance, suppose a large letter were to be embroidered in bullion,—the drawing is made, the surface raised with cotton, and the bullion cut into pieces of the requisite size; three stitches might be made with the smooth, two with the rough, two with the checked, then again two with the rough, and three with the smooth; this would form a kind of pattern, and very much enrich the appearance of the letter.—In some descriptions of embroidery, the stems of flowers are worked with gold bullion: but the execution of a correctly twisted stem with this material can rarely be accomplished but by those who have devoted to it both time and attention.

SPANGLES.

Spangles, or *paillettes*, are small pieces of silver or other metal gilt or plated, cut into various forms, more generally rounded, and pierced in the centre with a hole, through which the silk is passed which attaches them to the work. The manufacture of spangles is a curious process; they were formerly in great demand, but are now seldom used except for ornamenting fringes and tassels. The value of spangles depends on their brilliancy and colour and the quantity of gold consumed in the gilding of them.

LAMA AND PAILLON.

Lama, or *lame*, is a gilt or plated sheet of extremely thin metal, which may be cut into strips, or any shape desired, either with the scissors or a punch. It is employed for the ornamenting of ladies' dresses, and for various embroideries on crêpe or net. The celebrated Indian muslins from Bengal are sometimes worked with it. An imitation of lama is well known under the name of tinsel. This material when cut into very small pieces by the punch is termed *paillon*,—the general form in which it is used for needlework. It is also manufactured of various colours.

GOLD 'BEADS.

Gold beads are either cut or plain; they differ very materially both in quality and value, according to the quantity of gold employed in their manufacture. They are very pretty auxiliaries in all kinds of gold work, and when gold is introduced with

wool and canvas, are the best and most suitable; as they do not readily tarnish, and, if securely sewn on are very durable. Gold beads are used for all kinds of knitting, netting, and crochet work with silk; as also with beautiful effect when intermixed with coloured beads,—a description of work we shall more particularly describe in a subsequent chapter.

GOLD FRINGES.

Gold and silver fringes are made of all widths and qualities; if applied with taste, they certainly form one of the most elegant descriptions of trimmings for ornamental needlework. Even in this climate they will wear for a great length of time; and they might be more generally applied, as on the Continent, in the houses of the wealthy, to the mounting of furniture, such as velvet cushions, and other articles of a decorative character.

The above are the different materials employed for working in gold and silver which it is necessary to enumerate. The various kinds of laces and other manufactures employed for military purposes, together with this description of embroidery, form a totally different branch of the art, which does not come within the scope of those who pursue needlework as an amusement.

CHAPTER VII.

Chenille, Braids, etc.

—"Here they may make choyce of which is which,
And skip from worke to worke from stitch to stitch."

JOHN TAYLOR.



ESIDES the principal materials,—wool, silk, gold, and silver, there are others which, although not so generally employed, must not be passed over in silence. We shall endeavour, therefore, to give a brief notice of these, commencing with—

CHENILLE.

With the exception of the 'precious metals, chenille is the most costly material used in needlework. It derives its name from the close resemblance it bears to some species of caterpillars.* The most beautiful application of chenille is in embroidery on silk

* Chenille: "Un tissu de soie velouté, qui imite la chenille."—*Dict. de l'Acad. Fran.*

canvas, for flowers or arabesques: it is also well adapted for the representation of birds; and, if any extraneous article can be admitted with silk and wool, in the working of Berlin patterns, this appears to be the most appropriate, as velvet draperies can be well depicted with it. For table-cover borders, and pillows, the effect of chenille is extremely rich, both the design and ground being worked in *Irish stitch*. Silk grounds are also admired with patterns in chenille.

Chenille is more commonly made of silk; it has, however, been manufactured of wool, but as the process is equally expensive, there is a very trifling difference in its cost. Two sizes of chenille are those usually employed: The smallest is termed *chenille à broder*; the next size, which is principally used for coarse canvas work and crochet, is called *chenille ordinaire*.*

BRAID.

Braid is of three kinds,—Russia, French and round braid,—but *union cord* is more frequently employed than the latter. Braids are manufactured either of gold or silver, silk, worsted, or cotton: gold and silk, and silver and silk, are sometimes mixed together in the same piece.

The application of braids in forming a most elegant and easy species of embroidery is well known, and, if well executed, cannot be too much admired, either for folios, bags, note cases,

* The first process in the manufacture of chenille, is that of weaving; this is done in the same manner as plain weaving, with the exception that the threads of the warp are placed at short and regular distances from each other, according to the required size of this material. When woven, it is cut with scissors between the threads of the warp into strips, leaving a fringed edge, as it were, on each side. They are afterwards twisted with a proper machine. The more tightly chenille is twisted, the thicker and closer the pile becomes.

sachets, table cover borders, chairs, ottomans, and other pieces of furniture, besides various articles of dress. The *quality*, however, must be good where nicety of work is desired.

UNION CORD.

Union cord is often employed with braid, and with the addition of gold cord, serves as a pretty relief. Gold union cord is also very rich,—close braiding patterns, or a *vermicelli* pattern, being best calculated for its display.

STRAW.

A flat plaited straw, with both edges alike, has been introduced into worsted work, for carriage baskets, and other fancy articles. It is exceedingly pretty, and well adapted to these purposes from its bright appearance and durability. Embroidery with split straw has also been done on velvet and silk, and has a curious and beautiful effect.

NACRE AND ÉCAILLE.

Nacre, or *mother of pearl*, cut into paillettes of various forms, has been employed in a peculiar species of needlework with good effect; it is not, however, commonly to be met with, and is seldom practised in this country. Nacre is generally worked on velvet or satin, to represent birds or flowers, either in relief or flat; the stems and other parts being formed of gold bullion. It is sometimes used for embroidering parts of the vestments of the clergy in Catholic countries.

Another description, known by the name of *écaille work*, is an imitation of the above. Pieces of flattened quill, cut into simi-

lar shapes, but by a much less expensive process, are used in the same manner. The *écaille* (as it is improperly termed) is cut with a punch whilst the quill is in a soft state, which at the same time pierces the small holes by which it is to be attached. This species of work is perhaps more delicate and pretty than the preceding. Whether in relief, or in flat embroidery, its effect is best displayed on velvet when intermixed with gold.

VELVET.

Velvet flowers and leaves, cut with a punch, are used with most beautiful effect on white watered gros de Naples, the stems being worked in gold bullion. They may be worked either flat or raised, the same style of pattern being employed as for nacre and *écaille*. Before the velvet is cut, thin paper should be smoothly pasted at the back to prevent the edges becoming rough by unravelling.

BEADS.

Beads are made either gilt or plated, or of glass, or steel. A detailed account of their manufacture and use, will be found in a subsequent chapter on *bead work*.

Bugles are short glass tubes of various colours. They have of late appeared in worsted work, and in an inferior description of work on perforated cardboard, but their total inapplicability renders further notice of them unnecessary.

PAILLONS AND PAILLETES.

Paillons and Pailletes of polished steel or coloured foils, may be beautifully introduced on velvet with gold braid and embroidery.

CRÊPE.

Crêpe flowers on satin, with leaves in chenille or silk embroidery, are very delicate and elegant, particularly if entirely worked in white. The shape of the petals should be made in paper, from which those in crêpe are afterwards to be cut by the scissors, and drawn together at their edges to the form required. The centres of the flowers, if of a fancy kind, may be worked on gold or silver; but if natural, chenille or silk are preferable. The leaves are sometimes worked in China ribbon, or velvet appliqué.

CHINA RIBBON.

China ribbon is also pretty for flowers. By running a silk at one edge, the ribbon may be puckered up into a variety of pretty and fantastic forms.

The great neatness necessary to produce a good and elegant effect with many of these materials, renders their use and application difficult. What can be more wretched than the attempts at ribbon work for instance, on a poor thin satin; and what on the contrary, more delicate and simple than the neatly executed crêpe flower, and well embroidered leaf?

CHAPTER VIII.

Canvas.

"These are the gifts of Art, and Art thrives most
Where Commerce has enrich'd the busy coast;
He catches all improvements in his flight,
Spread's foreign wonders in his country's sight,
Imports what others have invented well,
And stirs his own to match them or excel.
'Tis thus reciprocating, each with each,
Alternately the nations learn and teach."

COWPER.



ANVAS may be classed under four distinct heads, according to the materials of which it is composed. We have silk, cotton, thread, and woollen canvas: these are denominated fine or coarse, in proportion as they contain a greater or less number of threads within a given space,—the threads being stoutest where they are less numerous. Each canvas is further distinguished by a number corresponding to its size: thus, for instance, we have a number twenty, and a number twelve, canvas; these figures are, however, arbitrary, and vary conformably with the customs of the manufacturers in each country, ascending or descending relatively with their fineness or coarseness; and as they

are more particularly intended for the convenience of wholesale purchasers, it is not necessary for us thus to specify them, as it would perhaps be more perplexing than useful. The finest canvas, whether of silk, cotton, or thread, has acquired the general appellation of "Mosaic."

SILK CANVAS.

Silk, more frequently termed *Berlin*, canvas, is generally used as a substitute for *grounding*: it is well adapted for flower, vignette, gem, and all kinds of set and arabesque patterns, and for a variety of small, useful and ornamental items, as also for articles of furniture; for the latter, however, it is not so well calculated as grounded work, where durability is necessary; but for screens and pillows, and many other purposes, it is far preferable, much time and labour being obviously saved. Silk canvas can be obtained of most colours,—but white, black, claret, and primrose, are those generally employed. Working on this canvas requires greater neatness in finishing off the stitches at the back, than work intended to be grounded; the wools or silks must not be carried across from one part to another beneath, but cut off as closely as possible, otherwise when mounted, they would show through the meshes of the canvas, greatly detrimental to the appearance of the work.

Berlin canvas being an expensive manufacture, is frequently made of an inferior quality; it therefore requires care and judgment in its selection:—that which is clearest, and freest from knots, and of a firm and uniform texture, is to be preferred. It is made in widths, varying from half an inch to a yard and a half, but there is not that variety in its sizes as in other descriptions of canvas: four sizes in general are manufactured,

which severally count about 21, 29, 34, and 40 threads to the inch.*

A very flexible canvas, made entirely of silk, was introduced a few years since, but it was an expensive article, and adapted principally for bead work and purses, and is now seldom to be met with. Silk canvas, with gold and silver threads interwoven, has also been made, but it does not suit the taste of the English.

COTTON CANVAS.

Cotton canvas is made of all qualities, sizes, and widths, and is manufactured both in England, France, and Germany. The patent, or French canvas, is superior, not only on account of its firmness, but from the great regularity and clearness of its threads, and, above all, the squareness of its meshes,—an object of very considerable importance to the needlewoman, whose work might otherwise become most singularly distorted, by the design being lengthened one way, and at the same time diminished the other, or the contrary, according as it might be worked on the length or breadth of the canvas: this, however, is an evil that may be taken advantage of for some patterns, when it becomes necessary to confine the work within certain limits, as designs may be occasionally used which would not otherwise *count* to the required dimensions.

German cotton canvas, although of an inferior description, is as well adapted to some purposes as the above, and can be procured at much less cost: it is generally made with every tenth thread yellow, which many persons consider a great assistance in

* The threads of silk canvas are formed by a fine silk wound round a cotton fibre.

counting the stitches. It is manufactured both limp and stiffened, and, like the French, may be procured of all sizes and widths; but in texture, it is not so strong as either the English or French canvas. It should not be used with light or white grounds, as the yellow thread will show through the work: nor should we advise it where much tension is required in the mounting.

A cotton canvas, in imitation of silk, has been made in Germany, but it soon soils, loses its colour, and is otherwise very inferior.*

THREAD CANVAS.

Thread canvas, manufactured from hemp, is now seldom employed, except for carpets and rugs, for which purpose its greater strength and durability peculiarly adapt it; it is made of the usual sizes and widths. A fine thread canvas formed of flax is sometimes to be procured.

PENELOPE CANVAS.

Penelope canvas (so called from its having the appearance of a canvas from which the work has been unpicked) is much used; it is considered by some persons to be easier to work upon, each four threads being ready for the needle; by others, however, it is thought dazzling to the sight. For very fine cross stitch, it is certainly unobjectionable and more easily seen; but generally speaking, the work produced upon it has not the

* A canvas has been made purposely for tapestry-stitch, but it is not suitable for copying Berlin patterns.

even pearly appearance, of that done over the usual canvas. Penelope canvas has as yet only been manufactured of cotton.

FLATTENED CANVAS.

Flattened canvas, both of thread and cotton, is much used in France, and differs only from the others, by its having been passed through the cylinders of a flattening machine; it does not possess any superior qualities, if we except the greater facility with which designs can be drawn upon it,—an object of some importance, where the old method of working with the pattern drawn is still adhered to; but the work, when finished, is not equal to that executed on round thread canvas. This plan, however, is still continued by one house in Paris, where the patterns are all drawn on the canvas, and afterwards traced with a fine silk or cotton, of the colours in which they are intended to be worked,—a process rendering the work more expensive, and which does not appear to be productive of any beneficial result.

WOOLLEN CANVAS.

Woollen canvas is an article of German manufacture, and may be employed, where the labour of grounding is sought to be avoided, but it is far from presenting the same rich appearance as grounded work. Claret, black, white, and primrose, are the colours generally used, but others may be procured.

BOLTING.

Bolting is a very fine description of woollen canvas, principally manufactured in England, but now seldom used except for chil-

dren's samplers. An inferior kind of canvas, generally of a yellow colour, called sampler canvas, is also made for the same purpose: both are limited in width, but they are too well known to need further description.*

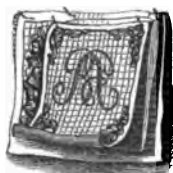
* Bolting is woven after the manner of gauze, of fine spun woollen yarn. It was originally made for the sifting or bolting of meal or flour, whence it derives its name.

CHAPTER IX.

Berlin Patterns.

"Learn hence to paint the parts that meet the view,
In spheroid forms, of light and equal hue;
While from the light receding or the eye,
The working outlines take a fainter dye,
Lost and confused progressively they fade,
Not fall precipitate from light to shade.
This Nature dictates, and this taste pursues,
Studious in gradual gloom her lights to lose;
The various whole with soft'ning tints to fill,
As if one single head employ'd her skill."

DU FRESNOY.



BERLIN patterns have contributed more towards the advancement of needlework of the present day, than any improvement that has of late years been introduced into the art,—not simply from the assistance they yield the needlewoman, but from the demand they have occasioned for improved and superior materials. Hence the beautiful wools we now possess, which would never probably have been manufactured, had they not been imperatively called for by the invention of these designs. We are indebted to Germany, for both these advantages; and it is

not a little singular, that the country which produces them appears to be the least capable of appreciating their value,—as is evident from the greater portion of the needlework exposed for sale throughout Germany. The work of German ladies is of course an exception to this, as when taste and talent direct the needle, it will be equally beautiful wherever it may be found. England, and next to her, perhaps Russia, have profited most by these auxiliaries. The ladies of Sweden and Denmark work a great deal from them; the French, as yet, have used them but little, the old method of drawing the subject on canvas being still much in vogue. Great numbers of these patterns are exported to America, and to the various countries of the Continent.*

Berlin patterns, although a production of recent date, have become an article of considerable commerce in Germany, where a large amount of capital is employed in their manufacture. They are either copied from celebrated pictures, or (as is more frequently the case) from the newest and most favourite engravings published either in England, France, or Germany. Many subjects, such as flowers and arabesques, are designed expressly. They are first drawn in colours on quadrille or *point paper*,† and as the excellence of the pattern depends principally on the first design, it may readily be imagined that artists of considerable talent are required for their execution. From this drawing, an engraving or etching is made on a copper-plate, which has previously been ruled in squares of the required size, corresponding to the threads of the canvas: various marks and hieroglyphics are engraved on each check or square, which are to serve as guides

* The proportionate demand in other countries may be stated according to the following order of their respective names:—Holland, Belgium, Switzerland, Italy, Spain, and Portugal.

† Paper marked out into squares of a regular size.

for those who afterwards colour the impressions on paper; the part for each colour, or separate shade of colour, being marked with a different figure. The pattern, when in this state, bears a very great resemblance to those published in old books on needlework, above two centuries since; the present mode being, in fact, merely an improvement on the designs which have for years been used by weavers for their figured stuffs.*

The process of colouring these patterns is curious; the various tints are quickly laid on, commencing with each separate colour on several patterns at the same time, each check, or continuous line of checks, according to the engraved figures, being coloured by one stroke of the pencil, the point of which is kept very square, and of a size adapted to that of the check of the engraving. Practice alone renders the touch perfect; and it is surprising to see with what rapidity and exactness each tint after another is laid on. If we for a moment reflect on these different processes, and the time they must necessarily occupy, the expense of the design and the engraving, and that each square is coloured by hand, we cannot fail to be surprised at the small cost at which they are to be procured; and our wonder will not be diminished when we are told, that in some of these patterns there are considerably above half a million of small squares, like those of a mosaic, to be separately coloured.

All Berlin patterns are equally adapted for working either in cross or tent stitch, though great judgment is requisite in choosing them. Patterns intended to be enlarged by the working, should be closely shaded, or the colouring, being dispersed, will appear meagre. Difficulties frequently arise from working these designs

* We have several impressions of the patterns in this first stage, which have been kindly presented to us by the various manufacturers.

without previously fixing on the colour of the *grounding*; this should always be done in the first instance, as a pattern, to work well, must always be shaded, or *sorted*, with strict attention to the colour of the ground,—a maxim which is but too frequently neglected. Most of the figure patterns may, with a fair knowledge of painting, and a just idea of light and shade, be much improved, as many of them are extremely correct in the outlines, although the colouring of most is harsh and glaring in the extreme, —a defect which it is the province of the expert needlewoman to overcome; in this respect, however, there is frequently a great difference even in the colouring of the same design. In sorting the wools for working historical subjects, attention to a few of the common rules of painting will be found useful in correcting some of the more gross of these errors, such, as for instance, the back and foreground being of the same depth of shade.—

“ Know first, that light displays and shade destroys
 Refulgent Nature's variegated dyes.
 Thus bodies near the light distinctly shine
 With rays direct, and as it fades decline.”*

Black should never be used next a high light: one-eighth of every object has a high light upon it, one-eighth is darkest shadow, and six parts light and half tint. No objects in nature, are *positively* blue, red, or yellow,—owing to two causes: the one, that most objects reflect the sky; the other, that the atmosphere between the eye of the observer and the object, causes the brightness of the tints to be deadened: it hence arises, that care must be taken to avoid the immediate contact of bright colours with each other, where any attempt is made to imitate nature,—the

* Du Fresnoy, translated by Mason.

contrary of which, it would appear, was the point to be arrived at in some of the Berlin patterns.

“Chose such judicious force of shade and light
As suits the theme, and satisfies the sight;
Weigh part with part, and with prophetic eye
The future power of all thy tints descry;
And those, those only on the canvas place,
Whose hues are social, whose effect is grace.”*

In some patterns, when harmony of colour alone is to be sought, it is easier to avoid these defects; but a few of the more necessary rules to be observed, independent of the guidance of taste, may not be unacceptable. Scarlets and yellows assort very ill, and browns and lilacs are also lost upon a scarlet ground; blues and greens are bad together, as well as yellow and green; on the contrary, almost all the class of drabs and fawns (called by the French *ecrus*, and used by them with such exquisite taste), are good with blue; the colder and greener shades with lilacs; the deep rich brown-toned drabs are beautiful with yellow; pinks and greys are good; scarlets and slates; greens and red browns; greens and maize, with some shades of salmon colour; blue with maize; lilac with green; and blue with claret,—will all be found generally to please the eye.

The greatest difficulty which we have to encounter in selecting the colours for figure patterns, is the face; so many totally different colours and shades are here required to produce, when worked, what should appear to be almost but as one—and here the skill of the needlewoman will be fairly put to the trial. The skies and clouds are also difficult to manage; the greatest nicety

* Du Fresnoy, translated by Mason.

being required in the blending of the various colours, and to avoid the *liney* appearance which will but too frequently occur.

Berlin patterns can be copied on cloth, satin, or other materials, by stretching a canvas over them, and working through the threads, which are afterwards to be drawn out. On cloth, however, it is better not entirely to withdraw the threads, but only to cut them off close to the work; by this means, when mounted, it will have a much richer and closer appearance, and if intended for articles of furniture, will wear much better. In groups of flowers, the small interstices of ground which sometimes appear between the leaves, are better worked with a wool exactly corresponding to the colour of the cloth, than to cut out the threads, — an uniform surface being thus given to the whole work.

For working these patterns on Berlin, or silk canvas, the same rules are applicable as for canvas intended to be grounded; but it may not be improper to remark, in this place, on a method of mounting small pieces of work on Berlin canvas, which has been copied from the Germans: namely, that of placing a painted sky behind the canvas. Good needlework requires no foreign aid for its display; but here, on the contrary, instead of receiving any such, a mean and paltry appearance is frequently given to it. Vignette and flower pieces &c. even when worked on white silk canvas, may sometimes be appropriately lined with coloured satins or velvets, to take away from the otherwise cold appearance of the ground; but the lining should always be of one uniform colour. Coloured silk canvas should be lined with a coloured ground in accordance with their several tints.

A few coloured paper patterns are published at Vienna; they consist principally of flowers, birds, and arabesques: some of these surpass in beauty of design and colouring (being more true to nature) any of those produced at Berlin, particularly when worked.

We may, for instance, mention the pattern of the Parrot and Basket of Flowers, the Cockatoo and Flowers, and a most beautiful Group of Flowers, principally tulips, in a basket.

Attempts have been made, but unsuccessfully, to produce similar patterns at Dresden and Nuremberg, and also at Paris; but nothing more wretched, either in design or execution, can be conceived.

It may not be uninteresting to observe, that the work executed from these patterns in England, far surpasses anything of the kind usually done on the Continent. In Germany, the work done for sale from Berlin patterns is frequently more defective in point of colouring than the patterns themselves. We formerly procured the greatest part of our most beautiful needlework from France and Germany; but the art has, within the last few years, so greatly improved in England, that ere long we must be the exporters. The French are behind us in all kinds of canvas work,—with their embroidery we can seldom compete.*

* We are indebted to Mr. Wittich for the following facts relative to the history of Berlin patterns.—About the year 1805, a Mr. Phillipson published some patterns, which, being badly executed and devoid of taste, did not meet with the encouragement he expected. In 1810, Madame Wittich,—a lady of great taste and an accomplished needlewoman, justly appreciating the advantages the art would derive from such designs, and anxious that this species of amusement for ladies should be more widely spread,—prevailed upon her husband, a printseller of note at Berlin, to undertake the publication of a series of these patterns; which he did, got up in so superior a manner, that many of the first patterns which were issued from his establishment are now in as much demand as those more recently published: in fact, we very much doubt whether any, since published by other houses, have ever equalled, either in design or colouring, the earlier productions of Mr. Wittich.

The designer and engraver of these patterns are of course paid as *artists*, in proportion to their talents; the cost of the first coloured design on point paper varying from three to thirty or forty guineas, but, in some instances, as in the large pattern of Bolton Abbey, the Garden of Boccaccio, &c. it is considerably more. The colouring affords employment both for men, women, and children: a dozen or half-dozen copies are given to each person at a time, with the original

design as a guide. An industrious man seldom earns more than one thaler, or three shillings, per day; the children, from six to eight silber-groschen, or from sixpence to tenpence English. From the great increase of the trade of late years, and the number of new houses that have sprung up, it is impossible to give (as a statistical fact) any idea of the number of persons employed in their manufacture. Besides the hands engaged in the preparation of these patterns, they have been the means indirectly of affording employment to numerous other persons, by creating a demand for new and various articles in other branches of trade; such as in the preparation and dyeing of wools and silks, the weaving of canvas, &c. whilst others, principally females, are engaged in working the designs.

CHAPTER X.

Drawing Patterns for Embroidery, Braiding, etc.

"Artist, attend—your brushes and your paint."

COWPER.

"Whether the shapeless wool in balls she wound,
Or with quick motion turn'd the spindle round,
Or with her pencil drew the neat design,
Pallas her mistress shone in every line."

OVID.



CONSIDERABLE experience and skill are requisite for the designing of suitable patterns for needlework, and drawing them on the material upon which they are intended to be worked,—the most essential, as well as one of the most difficult parts of the preparatory process. Any person with moderate talent for drawing, can easily accomplish the operation of tracing; but it requires a combined knowledge both of painting and needlework, to perfectly adapt the design to the purpose intended, as the draughtsman might portray his subject in such a manner, that however beautiful and correct it might be, it would be impossible to imitate or express it in embroidery.

The design being carefully and distinctly drawn on paper, it must be neatly pierced with a steel point into holes: the pattern thus prepared must be laid on the cloth, velvet, satin, or whatever may be the material intended to be worked upon, care being taken that both are perfectly flat and even, and that the pattern is placed in the *exact* position it is intended to occupy, and firmly kept in its place by means of weights, as the slightest shifting of the pattern would entirely destroy the effect: pounce-must then be rubbed over it, so as to penetrate equally through the pierced holes. On removing the paper (if the operation has been skilfully performed), the design will be found to be as beautifully and as distinctly marked out as if it were actually printed on the fabric. The design thus produced on the material must be traced over with the proper liquid, using a sable or goat's hair pencil for the purpose,—a camel's hair pencil, especially if it be for drawing on cloth, being too flexible.

Drawing liquid is a preparation the best adapted for tracing these designs, as it can be prepared of any colour, and is equally adapted for every description of material that can be worked upon. All mixtures of gum and white lead, or other colours, should be especially avoided, as they produce a rough, uneven surface, and are so easily rubbed off, that they injure the silks used in embroidery; and in braiding, the pattern of one part is frequently worn off while working the other, by the mere rubbing of the fingers.*

When large patterns are required to be drawn, such as for table-cloths, ottomans, and the like, where the same pattern, or

* Drawing liquid is the composition made by pattern drawers to trace their designs; and we conclude that each designer has some different preparation, the excellence of which is best tested by its tenacity, and the clearness of the outline which can be produced with it.

its reverse, is intended to be repeated, it will be found a great saving both of time and trouble, to draw one division of the design only on the paper, with certain corresponding guides or marks, which are also to be pounced, in order that the pattern may be again placed in its exact relative position, to continue or repeat the other portion of the design, which has been previously pounced. This method, if followed with adroitness, will produce a more correct pattern when finished, than if the whole design had been drawn, and pounced at the same time.*

In drawing a design on paper, when the two halves, or four quarters or corners, are intended to correspond, much time is saved, if, instead of repeating the drawing, the paper be folded in two or four portions, taking care that the folded edges be exactly parallel to each other: the pattern being drawn on one division of the paper thus doubled, the holes are to be pierced through the several portions at the same time. On opening the paper, a more correct design will be found to have been produced, than if each portion had been separately drawn and pierced.—This mode, when the design will admit of it, may be advantageously adopted, even where the paper would require to be doubled six or eight times, provided care be taken to keep the several parts exactly folded.

MM. Revol and Regondet obtained a "Brevet d'Invention" for a method of pouncing and tracing patterns, which deserves some notice:—"Elle consiste à remplacer la poudre de charbon, la craie, ou la chaux vive dont on se servait autrefois, par une poudre résineuse très fine. On ponce avec cette poudre comme à l'ordinaire, puis on la fixe promptement, en passant

* This process is similar to that employed for block-printing for calicoes, paper hangings, &c. where it is requisite to repeat the same pattern, or to print the different parts of the pattern with various colours.

l'étoffe au-dessus d'un brasier peu ardent, ou bien en promenant un fer chaud à repasser sur cette étoffe recouverte alors d'un papier blanc. Cette dernière méthode, d'un usage plus sûr, a l'avantage de produire un dessin correct sur le papier, en même tems que de fixer ce dessin irrévocablement sur l'étoffe. On conçoit aisément que la chaleur fond la résine, que celle-ci s'attache au tissu, et que par conséquent le dessin est solidement imprimé. Les personnes soigneuses comprendront aussi combien il est important d'éviter de répandre de cette poudre sur l'étoffe ailleurs que dans les endroits que la broderie doit recouvrir. Elles pensent avec raison qu'il en résulterait, par l'action de la chaleur, des taches qui ne s'enlèveraient que comme les taches résineuses ordinaires."

For embroidering in satin-stitch, the pattern, traced in black on paper, may be tacked under the material, when it is sufficiently transparent to admit of its being seen, as in muslins, cambric, &c. This seems the easiest and most delicate way of following the design; but where the material is too thick, the pattern may be drawn upon it with indigo, mixed with a sufficient quantity of gum to prevent its "*running*." The lighter these lines are drawn the better, as they are the more easily effaced by washing.*

There is great difficulty in changing the proportions of patterns: those which are much admired when small, frequently lose all their delicacy and taste when enlarged; and on the contrary, bold and elegant designs are quite lost when reduced. This should be pointed out by the designer, who should both consult and direct the taste and judgment of the embroideress.

* The following preparation is frequently used for this purpose. A table spoonful of spirits of wine, in which are dissolved sugar and gum arabic in equal parts, about as much as would lay upon a sixpence, coloured with indigo. For common purposes, however, a cake of water colour indigo will be found equally useful.

With respect to the various materials used as the groundwork for embroidery and braiding, on which the design is to be traced, little need be said. Satin, from the glossy smoothness of its surface, is perhaps the most difficult to draw upon; the pencil being apt to follow the straight threads of the warp, thus rendering it less easy to produce with gracefulness the curved lines, as on other materials. In pouncing, velvet requires the greatest care, as from the elasticity of its pile, the paper pattern has a tendency to move; great care, therefore, is required, in order to adjust it properly and firmly in its place, with the weights. The richer the velvet—the pile being closer and shorter—the greater is the facility with which it can be pounced, and drawn upon; in fact, none but the best velvets should ever be used either for embroidery or braiding:—this latter remark is equally applicable to cloth. A good knowledge of drawing, and experience, will alone make a proficient in this department, which, at first sight may appear to be merely mechanical.

To many persons, especially the artist, some of the above processes may appear tedious and unnecessary, as we frequently see some of the most beautiful patterns drawn on the materials at once, without any previous design or pouncing being required. Such patterns are of course the most valuable, as being unique.*

* Patterns may also be drawn on paper, and the lines cut out in a way similar to that adopted for stencilling plates, but the process is both tedious and difficult.

CHAPTER XI.

Implements.

"Implements of ev'ry size,
And formed for various use."

COWPER.

NEEDLES.



WHEN, as has been justly observed, we consider the simplicity, smallness, and moderate price of a needle, we should naturally be led to suppose that this little instrument requires neither much labour nor complicated manipulations in its construction; but when we learn that every sewing needle, however inconsiderable its size, passes through the hand of one hundred and twenty different operatives, before it is ready for sale, we cannot fail to be surprised.*

* It would be tedious to enter into the minutiae of the manufacture of these small but important implements, but a few cursory remarks on one or two processes through which they pass may not be uninteresting. When the wire which is to form the needle has been pointed, and flattened at the other

There are a great variety of needles, but it will be necessary for us only to mention those which are more immediately employed for decorative needlework. These are known by the names of tapestry needles, sharps, and long-eyed sharps. The tapestry needle is blunt at the point, with a long oval eye; it is made of various sizes; those in common use, being from numbers fourteen to twenty-five, and are applicable to every description of canvas work. They should be manufactured of the

extremity to form the head, it is handed to the piercer. This is commonly a child, who, laying the head upon a block of steel, and applying the point of a small punch to it, pierces the eye with a smart tap of a hammer, applied first upon the one side, and then exactly opposite upon the other. Another child trims the eyes, which he does by laying the needle upon a lump of lead, and driving a proper punch through its eye; then laying it sideways upon a flat piece of steel, with the punch sticking in it, he gives it a tap on each side with his hammer, and causes the eye to take the shape of the punch. The operation of piercing and trimming the eyes is performed by clever children with astonishing rapidity, who become so dexterous as to *pierce with a punch a human hair, and thread it with another*, for the amusement of visitors. The next operation makes the grove at the eye, and rounds the head; they are then tempered, polished, &c. and thrown as a confused heap, into a somewhat concave iron tray, in which, by a few dexterous jerks of the workman's hand, they are made to arrange themselves parallel to each other. They are afterwards sorted and divided into quantities for packing in blue papers, by putting into a small balance the equivalent weight of one hundred needles, and so measuring them out without the trouble of counting them individually.

It is easy to distinguish good English needles from spurious imitations; because the former have their axis coincident with their points, which is readily observed by turning them round between the finger and thumb.

The construction of a needle requires, as already stated, about one hundred and twenty operations; but they are rapidly and uninterruptedly successive: a child can trim the eyes of four thousand needles per hour.

When we survey a manufacture of this kind, we cannot fail to observe, that the diversity of operations which the needles undergo, bears the impress of great mechanical refinement. In the arts, to divide labour is to abridge it; to multiply operations is to simplify them; and to attach an operative exclusively to one process, is to render him much more economical and productive.—*Abridged from Dr. Ure.*

finest steel, but they are occasionally made of gold or silver for use in warm climates. The same kind of needle made with a sharp point, is employed for chenille embroidery, and for working on cloth through canvas.

The sharps are the common sewing needles, with round eyes; they are made of various qualities, both as to steel and workmanship. There is also a similar kind of needle, but shorter, termed blunts; the first are useful for all general purposes, the latter are principally employed by the tailor, the glover, the shoe binder, and workers in leather. They are made in sizes numbering from one to fifteen. The truer the eye—whether diamond-shaped or round—the less it cuts the thread, and the easier it passes through the work. Needles called long-eyed sharps, having a long eye, are used for embroidery both in silk and wool—those most generally employed, number from one to ten. Darners are a similar kind of needle, but much longer than the former; they are mostly applicable to domestic purposes. Aiguilles à l'Y grec, are used in France for embroidering, but those familiarly known as *Whitechapel* needles, are better.*

* The needles used in ancient times, were principally of bronze: Pliny mentions them of this metal. Sewing and netting needles have been found both at Herculaneum and Pompeii; and several are preserved in the Hamiltonian and other collections. On the two marbles brought from the neighbourhood of Amyclæ in Lyconia, by the earl of Aberdeen, are represented, among other requisites for the toilet of a Grecian female, combs, pins, needles, and bodkins. See Walpole's *Memoirs relating to European and Asiatic Turkey*, p. 244. It is supposed that needles, similar to those now employed, were originally made in Spain, from the circumstance of their having been called *Spanish needles* when first used in England, although the art of manufacturing them was brought into this country from Germany. Needles were first made in England about the year 1565, by Elias Crawse or Krause, a German, who settled in London. The reputation long enjoyed by *Whitechapel* needles, points out the particular locality in London where the manufacture was carried on. The principal needle manufactories are now at Redditch in Worcestershire, at Hathersage in

KNITTING NEEDLES, OR PINS.

Knitting needles are manufactured of steel, ivory, boxwood, and whalebone, in sizes varying from that of a fine sewing needle to three-quarters of an inch in diameter, and of proportionate lengths. Some have a very small ivory ball at one end to prevent the work from slipping off, but with this exception, they are always pointed. The size of steel knitting needles is designated by their numbers, which vary from 6 to 25, and are determined by a *filière* or gauge; but as all writers on knitting do not appear to employ the same gauge, it frequently leads to error, and will continue to do so until there be some general standard.

NETTING NEEDLES AND MESHES.

For netting purses, and other small articles, steel needles and meshes are always employed, and those of the highest finish are to be preferred. The mesh or pin, which determines the size of the netting, is a plain polished piece of steel wire of any suitable diameter, and like the knitting-needles, measured by a gauge. The needle is of flattened wire, and cut into a fork of two prongs at each end, the ends of the prongs meeting and forming a blunt point, which will allow of it being passed either end foremost through a small loop. The silk is wound upon the needle, by passing it alternately between the prongs at each end, so that the turns of the silk may be parallel to the length of the needle, and be kept on it by the forks.

Derbyshire, and in Birmingham and its neighbourhood.—*Bush Lane* in London seems to have been formerly famous for very small needles;—"And now they may go look this *Bush Lane* needle in a bottle of hay."—*Lenton's Leas*, c. 9.

The excellence of the needle depends upon the points of the prongs being true and close together.

CROCHET AND TAMBOUR NEEDLES.



Crochet needles, sometimes called *Shepherds' hooks*, are made of steel, ivory, or box-wood. They have a hook at one end similar in shape to the barb of a fish-hook, by which the wool or silk is caught and drawn through the work. These instruments are to be procured of various sizes, but their excellence depends more on the proper fashioning of the hook, than on the material of which they are manufactured. The smaller sizes, and those used for tambour work, must necessarily be of steel; these are frequently made of the length of an ordinary sized sewing needle, that they may be fixed into a handle, which, by means of a small screw, is capable of holding needles of various sizes. The larger steel crochet needles, are sometimes made with a fixed ivory or ebony handle,—others, entirely of steel. They are generally about four or five inches in length. Ivory needles are also made of various sizes, and with differently formed hooks, according to the dimensions of the thread they are intended to carry.

FILIÈRE.

A filière or gauge, is a steel instrument with graduated notches round its edges, distinguished by different figures. It is used by wire-drawers for ascertaining the sizes of their wires, and is applied in a similar manner, for measuring the diameters of netting and knitting needles; thus,—when speaking of the relative size of these needles, they are frequently designated by their correspond-

ing numbers; but, as has been before observed, there appears to be no universal standard.



Filière.

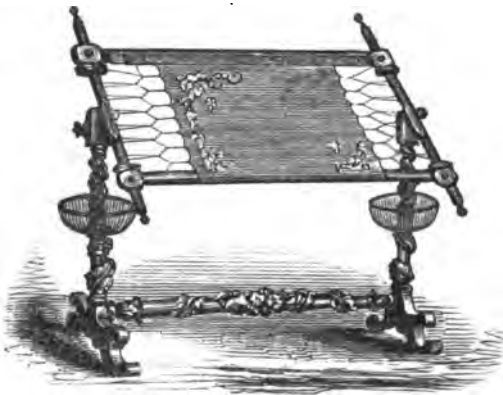
EMBROIDERY FRAMES.

We do not acknowledge as an embroidery frame, any of a less simple construction than the flat or four-piece frame, composed of two bars, to which the *webbings* are attached, and two side laths, with holes pierced at regular distances for receiving the pegs to keep the bars in their right position. These are made of various sizes, varying from four inches to three yards in length, and are proportionably useful for very small pieces of work,—when they may be held in the hand,—or, for pieces of the greatest magnitude, when their size and weight become sufficient to keep them steady, placed upon trestles. *Large frames* are useful for working *satin* or *velvet* where it does not admit of being *rolled*. This description of frame is the least expensive, being formed principally of common mahogany, cedar, or beech.

The knee, or *table* frame, has a flat piece of wood forming the stand, whereon two upright pieces are fixed to support the frame, which can be adjusted at any angle required, by means of thumb-screws attached to the joints. These frames are generally made

from eight to twenty-seven inches in the webbing;* they are adapted for work of all widths within these limits, and of any moderate length, where it will not injure by rolling round the bars.

The standing frame consists of two upright pieces with feet placed on the ground, connected together by a cross bar or *stretcher*; these support the frame, which is fixed on the top in the same manner as that already described. They vary in size, from twenty inches to a yard and a quarter. Frames of this kind are sometimes made with toothed wheels and other contrivances, for rolling and unrolling the work without taking it out; but they are apt to get out of order, and are more clumsy and less suitable for ladies, than those of a more simple construction. Both standing and table frames are frequently made of the finest and most expensive woods, when they may be rendered most elegant pieces of furniture for the *boudoir*. The upright frames have sometimes baskets attached at either side,—at once convenient and ornamental.



* Embroidery frames are always measured by the length of their webbings.

Embroidery frames require to be well made, that when screwed together they may be perfectly firm and *square*. When of a moderate size, those in which the side-laths or cross-bars are formed into screws are preferable, as they can be more readily, and with greater precision, adjusted to the required width, by means of the nuts. The greatest essential in a good frame is, that the cross-bars, as well as the rollers on which the webbing is fixed, should be sufficiently stout to prevent its *twisting* or bending when the work is tightly stretched in it.*

TAMBOUR FRAMES.

Tambour frames, whereon the material is stretched like the parchment of a drum—whence their name—are now seldom employed, although formerly much used when tambour-work was the fashion. They are formed of two hoops, covered with cloth or baize, the material being stretched on the inner, and kept in its place by the outer hoop, tightened by means of a thumb-screw; it is, however, impossible to secure it as firmly as in the square embroidery frame.

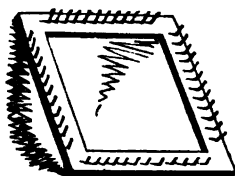
SCREW EMBROIDERY FRAMES.

These are sometimes made for small pieces of work, to hold in the hand. They consist of two rollers with webbings, and two side bars in the form of screws. By having an inside screw turned in the holes of the rollers, neither nuts nor pegs are required. When the work is attached to the webbings, by merely turning the side bars it may be sufficiently stretched. The con-

* When of a very large size, a moveable centre bar or stretcher may be found useful.

struction of this frame is similar to that of a purse stretcher, but it has no recommendation except in its neat appearance.

D'OYLEY AND SHAWL FRAMES.



These are made square or triangular, large or small, in accordance with the purpose for which they are intended. Brass pins are fixed at equal distances in a slanting direction on the top, round which the wool or cotton employed in making D'Oyleys, or other articles, is to be wound.

MESHES FOR RAISED WORK.

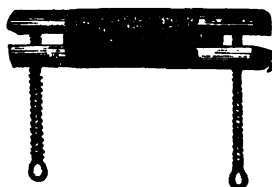
Meshes for raised work—generally of bone or boxwood—vary from a sixteenth to two or three inches in width, and larger sizes are occasionally to be found. They are used for regulating the length of the looped stitches, which are afterwards to be divided; they also greatly assist in rendering the work both tight and firm, by the resistance they offer. Meshes are sometimes made with a groove on one side, as a guide for the scissors to pass along in the cutting of the loops.



For the more highly finished descriptions of raised work, a steel mesh, with a cutting edge on one part similar to the an-

nixed engraving, will be found the most convenient. Its use will be fully described when speaking of raised embroidery.

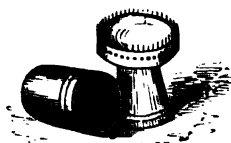
PURSE STRETCHERS.



The above engraving will convey a better idea of this little machine than any we are capable of giving. It is used for stretching knitted, netted, and crochet purses.

The purse, when finished, before the ends are drawn together, should be sewn up at the mouth, and passed over the wooden cylinder, as represented above; it should then be slightly damped, and the screws tightened, taking care not to strain it too much. By this simple process, the stitches become more firmly fixed in their relative positions, and the purse assumes, and afterwards retains, its proper shape.

PURSE MOULDS.

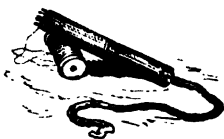


The above engraving represents two kinds of purse moulds, of wood or ivory, on which short purses are worked. The one,

called a *moule Turc*, has small brass pins fixed round the edges of its largest circumference. A purse may be made on this mould by fixing the silk by a loop over one peg, and twisting the silk separately round each of the others,—the silk being held in the right hand. When this first row is done, wind the silk once again round the peg with the loop, and with a steel point or needle pass the first stitch over the second, and continue the same over each peg as each successive stitch is made, and so on, row after row, until the purse becomes of a sufficient length. The work as it proceeds falls into the hollow of the mould. When all the rows are finished, draw the bottom together, and, as each loop is taken off the pegs at the top, pass a silk through them, which will prevent their unravelling, and strengthen the purse for sewing on the snap. A purse of this description will take a large sized skein of netting silk:—it may be mounted either with a snap or a *diable*.*

On the other mould or cup, a very pretty *bourse en feston* may be made, either with two coloured silks, or silk and gold. Since the introduction of crochet, however, these moulds have not been much used.

CHAIN MOULD.



The above small mould is for making neck chains. These are

* *Diables*, or purse bars, are wires of steel, gold, or silver, with ornaments at the ends, over which a ring is passed to secure the mouth of the purse; the ring is attached by means of a chain.

to be made with middle-sized netting silk, exactly in the same manner as that described for a purse on the *moule Turc*.

FORK FOR A CHAIN.



The above represents an ivory fork, used for making neck chains, which, if done with very fine silk, perfectly imitate the small French hair chains. If a coarse silk be used, a very strong watch guard may be made.

CHAPTER XII.

Framing Work.

"All sortes of workes, almost that can be nam'd
Here are directions how they may be fram'd."

JOHN TAYLOR.



REAT care and nicety are required in *dressing a frame*;—much of the success of the work, and ease in its execution, depend on this preliminary arrangement, which, from its not seeming of importance, is but too generally neglected.

FRAMING CANVAS.

Having ascertained, by counting or by measurement, that the canvas corresponds with the size of the design, in order that the latter, when worked, may be of the dimensions desired, turn down the canvas about half an inch, and having herring-boned it, sew it by a thread to the webbing of the frame. Soft paper, six or eight times doubled, should be smoothly placed round the bars, if the length of the canvas render it necessary that it should be

rolled, that part only being left extended in the frame, on which the work is to be commenced. By means of the nuts or pegs, it should be gradually stretched, and the selvages *braced* to the side-bars with fine twine, tightening them by degrees until the canvas is strained perfectly tight and *even*.* It is of great advantage that a small length only should be stretched at one time, as the work becomes less exposed, and the needle-woman is not obliged to reach over her frame,—a position both fatiguing and inelegant. A short time will suffice to change the position of the work, winding it gradually round the bars as it proceeds, and if this be carefully managed, it will rarely be found either *drawn* or *uneven*, when finished.

It is advisable, as a general rule, that canvas work should be commenced at the lower part, on the left hand, more especially if the subject be one where a sky is to be introduced; which, as being the most delicate, should always remain until the last. The working from Berlin patterns being rather more methodical than painting, it will be found that the stitch is truer if worked upwards in this manner.

FRAMING CLOTH AND CANVAS.

In framing these two materials together for working on cloth in cross or tent stitch over canvas, if the article for which the work is intended does not require the cloth to exceed in size the breadth of the canvas, the cloth should be cut half an inch smaller each way, as, when framed, it will stretch much more than the canvas.

* The advantage of the side bars of a frame being made with a screw is here evident, as the canvas can be finally tightened by giving each nut a turn or two.

The cloth must be turned down at the edges, and tacked to the two selvages of the canvas; and the raw edges of the canvas and cloth turned down together, and then tacked. If the dimensions of the work render it necessary that it should be rolled, it will be found that, from the turnings in at the side, it has acquired a greater thickness in these parts, and it will be requisite therefore to put wadding or soft paper on the bars, to thicken the other parts equally with the turnings in. By this means, the cloth and canvas may be evenly stretched together without injury to the former; and the work will not be so troublesome to execute, as when the canvas is only stretched over the cloth after it is framed.

When large squares or lengths of cloth are required to be worked, such as the centre of a table-cover or an ottoman, it will be found better to stretch a piece of thin holland in the frame, and tack the cloth evenly and firmly to it, round the part intended to be worked. If for embroidery, this will be found sufficient; but if for canvas work, where the threads are to be drawn out, the canvas must also be evenly tacked over the cloth. Here a difficulty may appear to arise, from the extra thickness of the materials through which the needle will have to pass, but this is not so formidable as we should at first be led to imagine,—the firm tension of the holland readily admitting the needle. As pieces of work of the kind we have mentioned are of considerable magnitude, and occupy time in their execution, it will be worth while to pay some little attention to the materials on which they are to be worked. The holland should be very thin and glazed; the cloth properly damped, so as to deprive it of its glossy appearance, and render it softer; the canvas should be the white round-thread French canvas,—and here we may again observe that it is better to cut the threads off than

to draw them out. Admitting there is no objection to a large frame, yet the cloth is more or less spoiled by being rolled, or sewn by any part except the edges. By the above plan, however, a firm frame of a yard wide will be found sufficient to hold a piece of cloth two yards square, or even five yards in length.

FRAMING VELVET.

Velvets must be sewn to the webbings of the frame by the selvages, and, if less in width than the original breadth of the material, it should be framed in the same direction as the selvages run; the pile being more easily managed when in this position. The sides must be carefully hemmed before bracing, to prevent unravelling. When the length of the velvet exceeds that of the frame, it is better to stretch thin holland, and tack the velvet to it with small stitches in any of those parts intended to be covered by the work; the velvet may then lie uninjured on the frame, and at any length of yards worked in a frame, three feet wide, substituting fresh holland as the work proceeds.

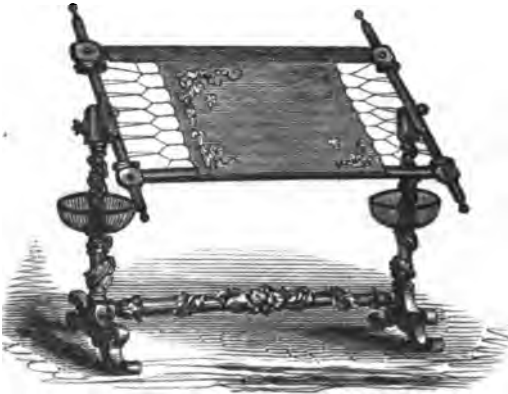
If the velvet is to be embroidered in silk, or chenille, it will not, generally speaking, require any other material at the back; but if gold or silver are to be employed, or the work is very elaborate, the velvet must be strengthened with holland, which will also make it firmer and more pleasant to work upon. In these instances, it will be found advisable to frame the holland, and fix the velvet, by carefully pasting or tacking it in those parts intended to be worked. The velvet is to be laid on the holland, and slightly pressed, but so as to avoid injury to the pile. Before taking embroidery out of the frame, a little paste made with size, should be slightly rubbed with the finger over the back of the work.

FRAMING SATIN, SILK, LEATHER, ETC.

Satin, silk, cloth, and merino, may be framed in the same way; it is not, however, necessary to use holland when the work is the simple sprigging of a waistcoat, the embroidering of a bag, hand-screen, or other small article.

Crêpe should be laid on clear book-muslin, and sewn into the frame with the same attention that cloth requires. When the embroidery is done, the muslin should be cut close away.

Morocco and chamois leather, and kid, should be carefully and flatly laid on a piece of thin white holland, and tacked down—the holland having been previously framed in the usual way, but there should not be any tension on the leather.



The above engraving accurately represents an embroidery frame with a piece of work properly *stretched* and *braced* in it.

CHAPTER XIII.

Stitches.

"Fine *Ferne-stitch*, *Finny-stitch*, *New-stitch*, and *Chain-stitch*,
Brave *Bred-stitch*, *Fisher-stitch*, *Irish-stitch*, and *Queen-stitch*,
The *Spanish-stitch*, *Rosemary-stitch*, and *Morse-stitch*,
The smarting *Whip-stitch*, *Back-stitch*, and the *crosse-stitch*,
All these are good, and these we must allow,
And these are everywhere in practice now.

JOHN TAYLOR.



IVE stiches are, in general, employed for canvas work; viz. tent, and cross stitch, Gobelin or tapestry stitch, Irish, and German stitch. Various others might be enumerated, but they are all more or less modifications or combinations of the above.

It is a difficult task clearly to describe these different stitches, and their application in the various departments of decorative needlework. There is, doubtless, a right and a wrong way of doing even the most simple. As a preliminary, it must be observed that it is requisite, for working with comfort and correctness, to have the canvas the *right way*; which is, it should be so framed that the selvages are placed on the sides where it is braced. The commencement of almost all stitches should be by bringing the needle up from beneath on the right, and pass-

ing it down again on the left: this may be considered as holding good with regard to all stitches which do not require crossing; but in working *cross stitch*, it should be done by bringing the needle up on the left, and passing it down on the right, then up again on the right, and down on the left, to finish the stitch. Too great attention cannot be paid to these simple rules; the wool, by this means will always be to the left.

TENT STITCH.



In *tent stitch*, the needle is brought up from the right, and passed down on the left, commencing at the bottom of the work, in the left-hand corner. The stitches better accommodate themselves to each other when worked upwards in this position. The wool or silk should properly cover the threads of the canvas; they should be used either single, double, or treble, according as the size of the canvas demands. Regularity in this stitch will easily be acquired by a little practice; its simplicity is such that the youngest child may accomplish it. When *grounding* is to be executed in tent stitch, much greater care will be found necessary than might at first be imagined, as both the appearance and durability of the work depend on its being done with the utmost nicety. In fact, it is more difficult to work a ground with a true and even stitch than to copy a pattern however elaborate.

Grounding is more easily worked in straight rows from left to right, and from right to left alternately, than in diagonal lines, if care be taken to reverse the stitch in each row. When correctly done, the back of the work should present an uniform ap-

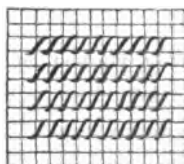
pearance, each row of stitches resembling a twisted cord. Knots in fastening on or off should be avoided; it is best to draw the wool through at a little distance from the exact spot, and cover it with the succeeding stitches. The fastening on from the same place in each row must be obviated by using the wool or silk in needlefuls of different lengths; otherwise a *liney* appearance, which it will be impossible to get rid of, will be produced on the face of the work.

CROSS STITCH.



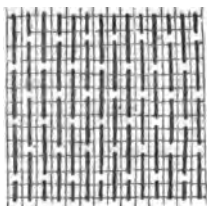
Cross stitch is worked over two threads in a diagonal direction each way. It is a double stitch, and made, first by bringing the needle up on the left, and putting it down on the right, which forms half the stitch; it is then crossed, by bringing the needle up again on the right, and passing it down on the left. We would advise each stitch to be finished before another is commenced, as the work will be more even, than if it were half stitched before crossing,—a method not unfrequently practised. Grounding in cross stitch should be done in alternate rows backwards and forwards, observing the same rules for reversing the stitches as in tent stitch.

GOBELIN, OR TAPESTRY STITCH.



This stitch is worked over two threads of the canvas in height, and one in breadth ; but when Berlin patterns are copied, two stitches in width must be made for each square of the design, which bear exactly the same proportion as one either of tent or cross stitch. On coarse canvas, Gobelin stitch is decidedly inferior to either tent or cross stitch. Its effect is best on fine canvas, where it has the advantage over cross stitch, of a closer appearance of shading. Figures, flowers, and every kind of pattern, may be worked in Gobelin stitch, but it is certainly more suitable for patterns drawn on the canvas, than for *count work*. Either tapestry or cross stitch may be mixed with gold braid on canvas, to produce a very rich brocaded appearance. The gold braid should be cut in the requisite lengths, and fastened to the canvas at either end, and a Berlin pattern of plain damask taken for the design. The ground is to be worked either in cross or tapestry stitch over the braid, in one rich colour, leaving the damask part of the pattern in the gold. Blue, brown, or *marron*, form pretty contrasts ; and, for wedding presents, white and gold.

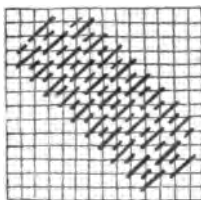
IRISH STITCH.



For grounding, Irish stitch may frequently be used in the place of tent or cross stitch, as it takes much less time in its execution. It is the best stitch for chenille work on canvas ;

and scrolls, gems, and even flowers, may be prettily worked in it. The above engraving will convey a much better idea of this stitch than any description we should be able to give.

GERMAN STITCH.



German stitch is exclusively a grounding stitch,—it is quicker done than either tent or cross stitch. Patterns worked in cross stitch, may be prettily grounded in German stitch. The above engraving accurately represents this stitch.

IMITATION OF LACE.

Numerous patterns in imitation of lace have been lately introduced, and where judgment is used in the application of them, they certainly have some merit;—the best are principally adapted for small articles; but lace and canvas work, being somewhat at variance with each other, it must be doubtful whether they have much claim to good taste. The ground is worked in various stitches of fine silk, the pattern on it being in cross stitch of thicker silk or wool.

VARIOUS FANCY STITCHES.

These, as we before stated, are but modifications of the five stitches already mentioned, and it will be only necessary for us

to name the principal recognised old English stitches ;—to attempt a description of them, would be alike tedious and useless. They are, *Ferne stitch*, *feather stitch*, *basket stitch*, *mat stitch*, *bead stitch*, *braid stitch*, *plait stitch*, *diamond stitch*, *square stitch*, *star stitch*, *wove Irish stitch*, *reverse cross stitch*, *mosaic flat stitch*, *brick stitch*, *Venetian stitch*, *Peruvian stitch*, *Hungary stitch*, *plaid stitch* ;—but this must suffice. Innumerable are the stitches which are to be met with on the samplers worked for sale, both in England and Germany, and numberless the names applied to them, and it is as easy to invent new stitches, as it is to invent new names for them.

CHAPTER XIV.

Embroidery.

"Whether her needle play'd the pencil's part,
'Twas plain from Pallas she deriv'd her art."

OVID.

"In a curious brede of needle-work, one colour falls away in such degrees, and another rises so insensibly, that we see the variety without being able to distinguish the total vanishing of the one from the first appearance of the other."

ADDISON.



WE are indebted to the luxury and magnificence of the nations of the East, for the invention of embroidery,—an art that has not inaptly been termed the mother of painting, its discovery claiming the priority by many centuries. In more modern times, it has been called the humble sister of the latter art; and the aim of the needlewoman has been to imitate, as closely as possible, the productions of the pencil, a labour in which she has been assisted by some of the most celebrated masters, many of whose chef-d'œuvres have been executed for the express purpose of being copied in needlework or tapestry.

The Greeks gave the honour of the invention of embroidery to Minerva:* by Pliny it has been assigned to the Phrygians; hence, he says, the Romans called embroiderers "*Phrygiones*," and embroidered garments, "*vestes Phrygionia*."† The women of Sidon, before the Trojan war, were especially celebrated for their skill in this art: and Homer mentions Helen as being engaged in embroidering the combats of the Greeks and Trojans:—

"An ample web magnificent she wove,
Inwrought with num'rous conflicts for her sake,
Beneath the hand of Mars endured by Greeks."

Andromache also—

"She in her chamber at the palace top,
A splendid texture wrought, on either side
All dazzling bright with flowers of various hues."

* It is possible that the story of Procne, daughter of Pandion, king of Athens, who informed her sister Philomela of her misfortunes by embroidering them on a veil, is fabulous; but be this as it may, the fable is of remote origin, and tends to prove the antiquity of the art. Vide *Apollodorus*, lib. iii. c. 14.

† Lib. viii. c. 74. "*Pictas vestes jam apud Homerum fuisse, unde triumphales nats. Acu facere id Phryges invenerunt, ideoque Phrygionia appellata sunt. Aurum intexere in eadem Asia invenit Attalus rex: unde nomen Attalicia. Colores diversos picture intexere Babylon maxime celebravit, et nomen imposuit.*" We have been tempted to give the original words of this author, as the terms "*pictas vestes*," and "*intexere*," have been variously translated. In the *Mechmi* of Plautus (act ii. sc. 3,) a young woman, desirous of sending her mantle to be embroidered, says: "*Pallam illam ad Phrygionem ut deferat, ut reconcinnetur, atque ut opera addantur, quæ volo.*" That the cloth of Attalus was embroidered, is proved by a passage of *Silius Italicus* (lib. xiv. 661):—

"Quæque Attalicia variata per artem
Anile scribantur acu."

And from the following lines in Martial (lib. viii. ep. 28), it is evident that the Babylonian cloth was also ornamented with embroidery:—

"Non ego prætulerim Babylonica picta superbe
Texta, Semiramia quæ variantur acu."

The art of embroidery was greatly practised among the ancient Egyptians; even the sails of some of their ships were wrought with fanciful devices, representing the phoenix, flowers, and various emblems.* In the time of Moses, Aholiab, the son of Ahisamach, of the tribe of Dan, was celebrated as "a cunning workman," and as an embroiderer in blue, in purple, in scarlet, and in fine linen.† The curtains and ornaments of the Tabernacle, and the vestments of the priests, were decorated with embroidery. The prophet Ezekiel, reproaching the women of Israel with having abused the benefits of Providence, after mentioning their bracelets and chains, jewels for their foreheads, and earrings, and their crowns, still farther names their robes, dyed and embroidered of divers colours.‡ Attalus, king of Pergamus, is said by Pliny, to have invented the art of embroidering with gold thread.

According to Diodorus Siculus,§ Zaleucus, a disciple of Pythagoras, and a lawgiver of the Locrians, forbade the use of embroidery, except to courtesans: and Dionysius Halicarnassus|| informs us, that Tarquinius Priscus, who first distinguished the monarch and senators by particular robes and ornaments, was the first Roman king who wore an embroidered garment.

The term embroidery, as employed in the writings of the ancient historians, has reference to all kinds of ornamental work done with the needle; thus comprehending within its meaning every

* Cloth, of embroidered linen, appears to have been made in Egypt expressly for sails, and was bought by the Tyrians for that purpose (Ezekiel xxvii. 7), but its use was confined to the pleasure boats of the nobles, or of the king himself; ordinary sails being white. We are informed by Pliny (lib. xxx. c. 1), that the ship in which Antony and Cleopatra went to the battle of Actium was distinguished from the rest of the fleet by its purple sails, which were the peculiar privilege of the admiral's vessel.

† Exod. xxv. 35.

‡ Lib. iii. c. 62.

§ Ezekiel xvi. 13.

|| Lib. xii. p. 299.

description of decorative needlework, including tapestry, and some descriptions of weaving. At the present day, the term is much more limited, relating to one kind of needlework only, which, however, embraces an almost innumerable variety, both as to the materials employed, and the mode of using them. In the extended meaning of the term, therefore, nations and savage tribes unknown to the ancients, may equally claim the honour of a similar invention, as most of them have a species of embroidery peculiarly their own.*

The Chinese have long been celebrated for the beauty of their embroideries; indeed, it has been doubted whether the art was not originally brought into Europe from them, through the Persians. They use floss and twisted silks, also the bark of a tree spun into a fine thread.† The drawing of their embroideries is sometimes as uncouth as that of their paintings, but in that of some of their flowers (doubtless copied from nature) they are frequently even botanically correct; and their works are not more to be admired for their remarkable freshness than for the extreme labour bestowed upon them. Success, as gained by patient application, is nowhere so frequently exemplified as in China. The mere accomplishment of writing a good style, is the result only of many tedious years of study and self-denial. The beauty of the written character, the finished graces of their composition, the

* The word embroidery is derived from the French *broderie* which some deduce by transposition from *bordeur*, because they formerly only embroidered the borders of their stuffs, whence the Latins sometimes called embroiderers *limbularii*. According to Du Cange, they anciently wrote *aurobrustus*, for embroidered with gold, or *brustus brodatus*, whence the French word *broderie*.

† The fine muslins made at Manilla, with threads spun from the pine-apple plant, and afterwards so richly and delicately embroidered with the same material, are well known.

excellence of their silk manufactures and embroidery, the wonders of their porcelain, and many other marvels in art and knowledge, are the natural results of untiring industry and perseverance. A Chinese uses no short cuts, resorts to no compendious methods for abridging labour:—he is not without ingenious resources to accomplish an end, but his aim does not seem to be to save time.

We are indebted to Mr. Tradescant Lay for the following interesting account of the art of embroidery as at present practised by the Chinese. "For twenty-two cash or tseen," he says, "I purchased an elegant book, filled with choice subjects of the graphic art, as patterns for the use of the young needle-woman. She is assumed to be poor, and hence the little manual is priced at about one penny of our money. It has a cover of a fair yellow, studded with spangles of gold, and contains between two and three hundred figures, culled from the varied stores of nature and art. In fact, the objects are so well selected and so numerous, that they might serve as illustrations to a small encyclopædia. One acquainted with Chinese literature and natural history, might deliver several lectures with this book before him. The meadow, the grove, the brook, the antiquary's museum, and the pages of mythology, with the adornments of the house and garden, are all laid under contribution. The book is said to be for the use of the person who belongs to the *green window*, which is an epithet for the dwelling of a poor woman: while the *red gallery* denotes the residence of a rich female. The industrious poor plies her task near the green lattice, which is made of earthenware, and lets in both the light and the breath of heaven; while the rich dame leans upon the vermil-tinted balusters of the gaudy verandah, and gazes carelessly at the sunbeams as they sparkle among the flowers, or woos the soft breeze which agitates the green roof of the Indian fig-tree. The title-page presents us

with a venerable man, in the weeds of office, holding in his hand a scroll with this motto, 'Heaven's magistrate confers wealth.' Over his head are bats disporting among the clouds; the emblems, I suppose, of wakefulness, for these animals are on the alert, while men sleep. 'Her candle goeth not out by night,' is what Solomon tells us of the needle-woman, whom he eulogizes in the last chapter of Proverbs. I once saw two girls at this work in the village of Mongha. They were seated upon a low stool, and extended their legs across another of twice the height of their seat. In this way a support was provided for the frame on which the piece to be embroidered was spread forth. Their faces wore a sickly hue, which was owing, perhaps, to close confinement and the unnatural position in which they were obliged to sit. The finest specimens of embroidery are, as far as my observation goes, done by men, who stand while at work—a practice which these damsels could not imitate, as their feet were small. They were poor, but too genteel, in their parents' idea, to do the drudgery of the humble housewife, and so their feet were bandaged and kept from growing beyond the limits of gentility. Their looks were not likely soon to attract a lover, and hence they were compelled to tease the sampler from the glistening dawn till dewy eve. Much skill and labour are bestowed on the embroidery of a plaited skirt worn by ladies, which, with my partiality for what is Chinese, I think without a rival for beauty as an article of female attire. In the little work before me, several patterns are given expressly for this purpose. A curious purse worn in the girdle of Chinese gentlemen, is also the subject of much of this kind of elaboration. Embroidery and figured textures were generally in favour with the ancients, so that the discovery was thought worthy of a superior agency. In the Old Testament we have two kinds, the *maase rokem*, (*opus phrygionicum*), in which

the figures were inserted by the needle; and the *maase choseb*, (*opus plumarium*), in which they were wrought in with the woof. The Chinese are fond of retaining what is old, and have preserved both these arts in their highest state of perfection.”*

The beautiful embroideries on muslin with cotton by the Indians, are well known. Besides these, says M. de St. Aubin, “ils emploient sur gaze, des joncs, cuirasses d’insectes, ongles et griffes d’animaux, des noyaux et fruits secs, et surtout des plumes d’oiseaux: ils entremêlent les couleurs sans harmonie comme sans goût: ce n’est qu’une espèce de mosaïque bizarre, qui n’annonce aucune intention, et ne représente aucun objet:”—a description of embroidery which we should not be tempted to imitate.

The embroidery practised by the Canadian women is much more simple and pleasing: they work “avec leurs cheveux et autres poils d’animaux: elles représentent assez bien les ramifications des agates herborisées, et de plusieurs plantes: elles insinuent dans leurs ouvrages des peaux de serpents coupées par lanieres, des morceaux de fourrure patiemment raccordés.”

According to M. de Busson, the negresses of Senegal, before their marriage, embroider the skins of various beasts, representing figures, flowers, and animals, in every variety of colour.

The Georgians, and particularly the Turkish women, are renowned for their embroideries on the lightest and most delicate materials, such as crêpe and gauze, which they ornament with gold thread in a manner unequalled. Their embroideries on morocco leather have long been esteemed, on which they work the smallest objects in *gold passing*, without fraying the thread, in a way we cannot imitate. According to M. Savary, they

* The Chinese as they are.

formerly often ornamented their embroidery with pieces of money, the value of which they did not appear to understand; a circumstance, however, which the Genoese merchants, who had a considerable trade in the Levant, turned greatly to their advantage, as valuable and interesting coins and medals were frequently found in the old garments in which they sometimes trafficked. Besides the Turks, the Greek women of the present day, and the inhabitants of the islands of the Levant, are still celebrated for their embroidery, principally of gold and silver. The women of Therapia on the Bosphorus excel in a most beautiful description of work; it can scarcely, however, be termed embroidery, being rather a species of exquisitely fine netting. They represent flowers in relief, every petal of which is worked with the utmost exactness. These extraordinary productions of the needle, unfortunately but little known in this country, cannot be sufficiently admired for their extreme delicacy and elaborateness.

In the last and preceding centuries, when embroidery, as an article of dress both for men and women, was an object of considerable importance, the Germans, but more particularly those of Vienna, disputed the palm of excellence with the French. At the same period, Milan and Venice were also celebrated for their embroidery; but the prices were so excessive, that, according to Lamarre, its use was forbidden by sumptuary laws.

The art of embroidery seems to have attained a higher degree of perfection in France, than in any other country;—it is not however, so much practised at the present day. Embroiderers formerly formed a great portion of the working population of the largest towns; laws were specially framed for their protection, some of which would astonish the work-people of the present day. They were formed into a company as early as 1272, by Etienne Boileau, Prévôt de Paris, under their respective

names of "Brodeurs, Découpeurs, Egratigneurs, Chasubiters;"—their last statutes were framed in 1719.

In Saxony, embroidery on fine muslin and cambric has been carried to great perfection. In the neighbourhood of Eibenstock, and the Erzgebirge, much of the tambour work is done; this is generally sold at the Leipzig fairs, where it is bought by the Russian and West Indian merchants; great quantities are also exported to Persia. At Plauen, in the same neighbourhood (celebrated for its manufactures in linen, cotton, and muslin), much figured lace is also worked, which may be met with at the shops in Dresden. The embroideries of Nancy and Paris of this description, have of late years attained great excellence, and are much sought after.

With this brief sketch of the history of embroidery, we shall now proceed more particularly to mention in what the art consists, and the various methods of practising it, as pursued at the present day.

EMBROIDERY is the art of adding to the surface of woven textures, a representation of any object we wish to depict, through the medium of the needle, threaded with the material in which the work is to be executed. This may be effected by various methods, and on most descriptions of fabrics. It will be our endeavour to describe separately the different kinds of work in this department, although we greatly fear our want of skill adequately to convey the ideas and instruction we desire to communicate.

SHADED EMBROIDERY.

"Here the needle plies its busy task,
The pattern grows; the well-depicted flow'r,
Wrought patiently into the snowy lawn,

Unfolds its bosom ; buds, and leaves, and sprigs,
 And curling tendrils, gracefully dispos'd,
 Follow the nimble finger of the fair :
 A wreath, that cannot fade, of flow'rs that blow
 With most success when all besides decay."

COWPER.

Shaded embroidery is the most elegant, the most imitative, and the most unlimited in its capabilities,—aptly portraying and rivalling the productions of the painter, whether for historical subjects, landscapes, portraits, nature's ever-varying flowers, or the Moorish arabesque.* It may also be termed the easiest, although the least mechanical, being less subject to rule than any other, as the most beautiful effects are often produced, where there appears to have been a total indifference, or ignorance, of any attempt at a regular embroidery stitch. We trust, nevertheless, that the following observations may guide, and be of some use to those who wish to commence this species of work.

The frame being properly dressed (see chap. XII) with the material, upon which the pattern has been previously traced and shaded, attentively observe the position of the flowers, or whatever the subject may be, and determine the surfaces on which the lights would naturally fall : this is more essential, before commencing the work, if the intention be to embroider as taste may direct, and without copying with a coloured drawing. The right hand should always be above the frame, the left beneath ; and the rule, if any exists, other than what convenience dictates,

* The arabesque, or moresque, is a style of pattern peculiarly adapted for needlework, and was formerly much introduced into pieces of Gobelin tapestry, from the designs of Berin, Gillot, and Watteau. This description of ornament originated with the Arabians and Moors, who were prohibited by their religion from using human and animal representations. Many of the beautiful paintings on the walls of the Alhambra have furnished designs for needlework.

is always to draw the needle upward from the right, and finish the stitch by putting it down to the left. It is better to commence with the smaller parts, such, for instance, as the stems, buds, and leaves, in a group of flowers: and the first care and attention should be bestowed on the obtaining and preserving a neat and clear outline. This, it will quickly be perceived, is essential, both to the perfection of the design, and to the execution of the work.

The edges and rounder parts, both of the leaves and petals of flowers, embrace more surface, and are generally worked with the palest tints, as they naturally receive the light first, and more particularly attract the eye. In order properly to blend the shadows, as in painting, the stitches should be of different lengths; and it is generally easier to put in the next colour, by bringing the needle up to the left, and putting it in again to the right, finding with tact the best hiding place for the blending shade. When one half of the leaf is done, commence and work the other in the same manner, and finish by veining it according to nature. When the leaves are all worked, the flowers should be done in a similar manner. The centres of many full-blown flowers, such as dahlias and roses, are sometimes represented by what is termed French knotting: this is done by forming a loop round the needle with the silk, which should be tightly drawn round it as it is passed from the upper to the under side of the work: it is better to begin with the centre knot, as a more perfect round can be formed than if commenced on the outer circle. The veining of the leaves, and the small stems, are formed by making a stitch about the sixteenth of an inch long, then, in the next stitch, putting the needle half-way back into the preceding one, and working it the same length as the first, forming a kind of finely twisted cord; this demands great neatness in its execution, but it gives, if properly done, the best finish to the work.

The stitches, in this description of embroidery, should be made as long as possible, where the work will admit of their being so, as the brilliancy of the silk is destroyed by crowded and short stitches. It is advisable, as much as possible, to avoid touching the silk by drawing it through the fingers when working. All flowers of the same kind should not be done with the same shades of colour: thus, suppose there are three white flowers of the same description, on the same spot, and that eight shades of silk are required properly to embroider them;—for one, a greater portion of the five lightest tints would be used; in the next, the middle shades might predominate; and, in the third, a greater quantity of the dark, depending of course on their position, and the skill of the needlewoman. In shading, five gradations of tint may usually be considered a sufficient number; but more or less may be requisite. The veining of the leaves may be done either with light or dark shades, according as the light falls, and nature dictates, or as the colours demand for effect.

Historical subjects, landscapes, and portraits, are best worked with wool, as greater varieties of neutral tints can be more readily procured; whilst the brighter, smaller, and more fanciful designs, can be successfully executed with silks. A mixture of these two materials, should always be avoided, when an endeavour is made to copy nature.

German and English wools, are both equally applicable, for the purposes of embroidery: but, where a variety of shades are required, the former is of course to be preferred. Worsted and crewels were formerly much used,—the magnificent works of Miss Linwood are all done with these materials. When wool is used, the needle should be long-eyed, and threaded, by doubling the wool into a loop at one end, and inserting it into the eye of the needle. Embroidery with wool may be executed as beautifully and

as minutely as with silk; it may also be done, to produce a good effect, by a much coarser and less delicate mode of working, as applicable for the hangings of windows, and beds, table-covers, and other large pieces of needlework for furniture.

For shaded embroidery, mitorse, Dacca, and floss silks are all used. For some fine descriptions of work, netting and *dram* silks are preferred. The French and Chinese, whose embroideries in silk far surpass those of the English, generally employ mitorse. The double embroidery done in China, with this material, is too well known to need description. Chenille may likewise be employed, but this forms a description of work which we shall have to describe elsewhere.

It is unnecessary for us to instance the almost innumerable variety of purposes to which this description of embroidery may be applied. To whatever end needlework has been, or is likely to be designed, it is equally suited; although, since the introduction of Berlin patterns, it has not been sought after to the same extent as formerly;—but needlework, in common with other matters, is subject to the sway of fashion.

FRENCH, OR FLAT EMBROIDERY.

This species of embroidery is done without shading, the stitches lying smoothly in a diagonal direction close to each other, and little or no attention to light and shade being necessary. It is often executed with beautiful effect in one colour; and, for some purposes, it may be enriched by the additions of gold or silver, in the form of a cord, round the edges. The French excel in this kind of work; it is also done very beautifully, and at a surprisingly small expense, in Scotland, for ladies' dresses and other articles. Its excellence is best displayed when worked with

mitorse silk; it is then, also, the most durable, not fraying in the wear, or so quickly losing its glossy appearance as when done with floss or Dacca silk. It is also very rich when worked with wool. When an imitation of gold is desired, netting silk of the proper colour may be advantageously employed. From the annexed engraving some idea of the direction of the stitches may be formed.



Flat embroidery is suitable for articles of furniture and dress, and an almost endless variety of small ornamental works,—such as bags, folios, sachets, slippers, hand-screens, note and cigar cases, &c.

EMBROIDERY IN CHENILLE.

Chenille may be employed for almost every description of embroidery,—whether shaded, flat, or raised; it may also be worked on a variety of materials, but those which possess a smooth and glossy surface, best contrast with its velvet-like appearance. Chenille may be used for embroidering on canvas, more particularly Berlin canvas: when it is well calculated for cheval, and pole-screens, as well as hand-screens. It is frequently used on wire canvas, but the wire frays the chenille too much in the working, and renders it poor when finished. When working with chenille on canvas, a needle with a round eye may be used, as a thick needle will pass through the interstices of the canvas without injuring it; but, if on a closer material, such as satin, for instance, a long-eyed needle is better, in order to avoid injury, by making too large a hole.

Chenille being an expensive material, the study of a little economy in the mode of using it, may not be amiss. The waste at the back of the work should be avoided as much as possible:—this may be done, by bringing the needle close up to the last stitch, and not crossing it at the back. It is easy to measure or guess the length of the needleful requisite for working each particular part, and to cut it as short as possible, to prevent the using of the same portion again, and also to draw a very short piece through the eye of the needle. The necessity of making knots in fastening on may be obviated, by working a small stitch or two on the part intended to be covered. In shaded embroidery, matting the stitches too closely together should be avoided, or the *velouté* appearance of the chenille will be destroyed.

In embroidering with chenille, the shades will be required to be much closer than with silk; six gradations of shade, at least, should be used. In flat embroidery, the stitches should be regular, but not closer than will admit of the chenille lying roundly on the surface. In fancy patterns, it is pretty when edged, or mixed, with gold. Small chenille, called by the French *chenille à broder*, is the kind usually employed for embroidery, but for coarse canvas work there is a larger size.

Chenille is best adapted for working such articles as are not subject to pressure, or liable to much exposure to dust, from which it would be difficult to free it. For work protected by glass, it is beautiful, but it requires extreme care in the mounting.

There is another method of using chenille, which was formerly much the fashion, where effect only at a distance was required. The chenille, instead of being worked on with a needle, as in common embroidery, was only laid on the surface of the material and securely tacked down by a fine waxed silk of the same

colour, the ends of the chenille being carried through with a needle to the back of the work.

EMBROIDERING COATS OF ARMS.

Heraldic displays may be embroidered in wool, silk, gold, and silver, but the stitches should always be placed in the direction of the lines by which the herald represents his colours. For instance,—in *azure*, the stitches should be laid parallel across the escutcheon; in *gules*, perpendicular; in *vert*, diagonally, from left to right; in *purpure*, diagonally from right to left; in *sable*, the position of the stitches is optional, provided they represent the field as formed of small close squares. The partition lines, whether horizontal, embattled, nebuly, rayonné, &c., as also those which divide the quarterings of the shield, may be formed by a line, in the same manner as the veining of leaves of flowers, or, with greater precision and effect, by using a round silk gimp, which must be neatly attached by means of a fine sewing silk; the size of the gimp depending, of course, on the magnitude of the coat of arms. When objects in heraldry are blazoned *proper*, they may be shaded as in other kinds of embroidery, as may also, in general, the supporters, the lambrequin or mantling, the badges, collars, scrollage, and other ornamental devices. Mottos may be worked in embroidery, like the partition lines, over that part which has already been worked.

Coats of arms and crests may be executed entirely in fine black silk, and with perfect effect, by paying attention to the position of the stitches; allowing the ground to be visible, as displayed in the old embroidery termed print work. They may be worked in this manner for the insides of covers of valuable books and albums.

RAISED EMBROIDERY.

This kind of embroidery is extremely pretty in fancy pieces for working animals, birds, shells, fruit, or flowers; it may be done with either silk, wool, or chenille. The pattern must be traced, and the material framed, as usual; then commence a foundation for the raised parts by working, with coarse cotton or wool, layer upon layer, in long stitches, until the outline of the design is closely approached, paying attention at the same time to the shape of the object. When this is finished, begin the embroidery over it with a long needle, and shade in the usual manner, passing the needle through the whole substance of the foundation, which will the more easily be done should it be formed of wool. Fruit and shells may be most admirably imitated by this mode of embroidery; but it is not always successfully accomplished by ladies, as, besides taste and skill, it requires a certain *knack*, which few but the experienced embroiderer can attain. Needlework, as prepared for ladies, has generally the objects thus represented ready worked, the other portions of the design being left for them to execute. This kind of raised embroidery may be done on canvas; it may also be worked on holland, and afterwards transferred. Wool and chenille may both be used, but it can be done with the greatest perfection with silk. Floss, Dacca, and mitorse silks, are all suitable, appropriating them according as they resemble the objects to be imitated; for some descriptions of shells, mitorse would be the best, for others floss silk.

Flowers, such as roses, on a very reduced scale, for sprig work, may be beautifully and easily executed in this description of embroidery: floss or Dacca silk should be used. A small round

must first be slightly raised with cotton; then commence the centre of the rose with two or three small French knots, and form the flower by working round them in small stitches, keeping the middle of the darkest shades; the stitches should partly cross each other, so as to give the appearance of one leaf over another. If skilfully done, the centre of the flower should have the sunken appearance which it has in nature. If worked too large, their beauty and effect will be lost. Four shades of silk will be found sufficient.

RAISED CUT EMBROIDERY IN WOOL.

Raised work of this kind has been brought to great perfection, particularly in France, both for flowers, birds, and animals. A peculiar kind of mesh, made of steel, should be used, which serves the double purpose of mesh and knife, as by merely drawing it through the looped stitches it cuts them more regularly than could be done with the scissors.



The stitch employed is the most essential part of the work, as it must neither unravel, nor pick out when finished. The design should be traced on the cloth or other material, which is to be firmly framed with holland at the back; a coloured drawing will be required for a pattern, as the work does not present its proper appearance whilst in progress.

The mode of working is difficult to express in writing:—with the steel mesh on the surface of the material, pass the needle, threaded with the proper wool, from the upper to the under side, leaving an end to form part of the stitch; bring the needle up

again on the farther side of the mesh, and crossing the wool over the mesh, put the needle in again to the left of the stitch first made, then, bring the needle up on the further side of the mesh as before, and repeat the stitch, taking care that the needle is always put in on the upper side, to the left of the preceding stitch. One row of stitches must be completed, before another is commenced, fastening off, and changing the colours of the wool, according to the design. It must be worked as regularly and as closely as possible, in parallel lines, forming a kind of chain stitch at the back. When the row is finished, draw the mesh through, so as to cut the loops across. It will be found more convenient to employ two meshes, drawing them out alternately as the work proceeds. When the whole of the object is finished working, it must be thoroughly combed, so as entirely to separate the fibres of the wool; it will then most probably appear an unshapen mass, but this will be of no consequence, as the scissors must then take their part towards the completion of the design. These should be very sharp and pointed, and rather large, but otherwise, no particular kind is required. Commence by gradually shearing the centre, forming an even surface, and when the *peluche* is a little reduced, the distinct colouring, with something of the natural form, will appear: the shearing must then be slowly persevered in, cutting the edges and other parts where a less raised appearance is required, until the whole assumes the perfectly smooth and rounded form desired. In animals and birds, small glass eyes of suitable size, may be inserted,—these, partly buried in the wool, and not too prominent, produce a pleasing effect.

This description of work is best adapted to succeed on cloth; if properly done, it should be extremely firm and solid, so that if trodden upon, it will be but little injured. It is also very durable. Small birds in raised work, for hand screens, on white

watered silk, have a very pleasing and pretty appearance, and may be easily executed. Raised work is adapted for a variety of purposes, but for chairs and pillows it is objectionable, on account of its hard uneven surface.

The method we have described will be found the best, where perfection in raised work is sought for; but a more simple mode of working, over a common wooden mesh, and cutting with the scissors, in a similar manner to the raised edges of urn rugs, is frequently adopted with success, but the work seldom bears any comparison with the former, either in beauty or durability.

EMBROIDERY IN GOLD AND SILVER.

Embroidery as executed by ladies, with gold and silver, has not a very extensive range; it consists principally of needlework for altar cloths, bags, sachets, folios, and smaller articles; but it is frequently introduced intermixed with other materials, to heighten and improve their effect.

For that description of embroidery technically termed *guimped* embroidery, the pattern must be drawn on the material, and the figures of the pattern also cut in parchment, vellum, or cloth, over which the gold or silver is sewn with a fine silk thread. Embroidery on the *stamp*, is a similar kind, but here, the figures being higher and more prominent, are raised by means of wool or cotton, which gives them a much more rounded appearance. For embroidering with gold and silver, the frame should be *dressed* with fine holland, to which the material intended to form the groundwork must be carefully tacked. When gold passing is used, a round-eyed needle should be employed, and some pattern should be obtained to show the direction of the stitches, on the great regularity of which depends the principal excellence of the work.

If the embroidery be in bullion, a small needle threaded with a waxed gold-coloured silk must be used, on which this material, cut into proper lengths, should be strung. The work is sometimes greatly improved by the intermixture of rough, smooth, and checked bullion in the same piece. Embroidery with spangles is quickly done, and very showy where much glittering effect is desired. Coronets, initials, and mottos, have a very rich appearance when properly embroidered in gold,—the cap of the coronet being composed of velvet.*

EMBROIDERY IN TAMBOUR.

This is another description of embroidery, worked with a notched or tambour needle, which, although its value has been much deteriorated by the successful attempts at imitation with machinery, still claims our attention as a very pretty and easy kind of work. We have seen patterns of arabesques and flowers very beautifully executed in tambour with silk, intermixed with gold, on satin. Braiding patterns are elegant when worked in

* The art of embroidery with gold appears to a great degree lost, or to have fallen into disuse. From the few examples of ancient Catholic vestments that have escaped destruction, the generality of persons are but little acquainted with the extreme beauty of the embroidery worked for ecclesiastical purposes during the Middle Ages. The countenances of the images were executed with perfect expression, like miniatures in illuminated manuscripts. Every parochial church, previous to the Reformation, was furnished with complete sets of frontals and hangings for the altars. One of the great beauties of the ancient embroidery was its appropriate design; each flower, each leaf, each device had a significant meaning with reference to the festival to which the vestment belonged. Such was the extreme beauty of the English vestments in the reign of Henry III, that Innocent IV. forwarded bulls to many English bishops, enjoining them to send a certain quantity of embroidered vestments to Rome, for the use of the clergy there.

this stitch, especially in shades—a species of needlework executed with great elaborateness on cachemir and merino, in the Levant. Fine netting silk is the material best adapted for working in tambour: it is also very beautiful with gold passing on white crêpe.

The material on which tambour work is to be executed, must have the pattern traced on it, and should be stretched either in a tambour* or square embroidery frame. In working, the right hand, which directs the needle, should always be above the frame, and the left beneath, to supply the silk or cotton, which is caught by the hook of the tambour needle, and drawn up through the work so as to form a loop on its surface; the needle should then be passed through that loop, and, piercing the material, be again drawn up with another loop on its hook, which is drawn through the first; a third and fourth, and so on, are then made, drawing each succeeding loop through the former. In flowers and leaves, it is advisable to work the outline of each first, and fill up the centres with successive rows of stitches. Round or oval leaves should be commenced on the outside, and worked one row within another, terminating in the centre. The points of leaves require great care in the disposal of the stitches, in order to give a neatness and finish to the work. The stalks may be worked either in single, double, or treble rows, as their size requires, and according to the coarseness of the material employed.

The elegant embroideries and tambour work on net, muslin, and cambric, do not come within the scope of our department of decorative needlework, but the above directions are equally applicable to them.

* See page 96.

Chain stitch, an imitation of tambour work, is generally done on the hand with a common sewing needle, looping the stitches in a similar manner to that above described.*

* It would have been supposed that embroidery, the work of ladies' fingers, could never have been supplanted by machinery, yet such is the case. At the exposition of the products of national industry at Paris in 1834, a M. Heilmann, of Mulhouse, exhibited a machine he had invented, by which a female could embroider with eighty or one hundred and forty needles, more accurately and expeditiously than she formerly could with one. This remarkable invention attracted considerable notice at the time; and several of these machines are now used in France, Germany, and Switzerland, and also at Manchester, where much of the sprigged embroidery for ladies' dresses is done, at a price which human labour cannot compete with, as it only requires the superintendence of one grown up person and two children, to do the daily work of fifteen expert embroiderers. The latter are merely employed to change the needles when all the thread is used, and to see that no needle misses its pincers, which, in this machine, supply the place of the finger and thumb of the embroiderer. We cannot here enter into a description of this machine, but the following short account by Dr. Ure may not be uninteresting:—"The operative must be well taught to use the machine, for he has many things to attend to: with the one hand he traces out, or rather follows the design, with the point of the pantograph; with the other he turns a handle to plant and pull all the needles, which are seized by pincers, and moved along by carriages, approaching to, and receding from, the web, rolling all the time along an iron railway; lastly, by means of two pedals, upon which he presses alternately with one foot and the other, he opens the one hundred and thirty pincers of the first carriage, which ought to give up the needles after planting them in the stuff, and he shuts with the same pressure the one hundred and thirty pincers of the second carriage, which is to receive the needles, to draw them from the other side, and to bring them back again."

Having so far trespassed, we cannot better conclude the subject of imitations of the needle, than by quoting the following beautiful lines from Barry Cornwall:—

THE WEAVER'S SONG.

"WEAVE, brothers, weave!—Swiftly throw
The shuttle athwart the loom,
And show us how brightly your flowers grow,
That have beauty but no perfume!

Come, show us the rose, with a hundred dyes,
 The lily, that hath no spot ;
 The violet, deep as your true love's eyes,
 And the little forget-me-not !

*Sing,—sing, brothers ! weave and sing !
 'Tis good both to sing and to weave :
 'Tis better to work than live idle,
 'Tis better to sing than grieve.*

" Weave, brothers, weave !—Weave, and bid
 The colours of sunset glow !
 Let grace in each gilding thread be hid !
 Let beauty about ye blow !
 Let your skein be long, and your silk be fine,
 And your hands both firm and sure,
 And time nor chance shall your work untwine,
 But all,—like a truth,—endure !

So,—sing, brothers, &c.

" Weave, brothers, weave !—Toll is ours ;
 But toil is the lot of men :
 One gathers the fruit, one gathers the flowers,
 One soweth the seed again !
 There is not a creature, from England's King,
 To the peasant that delves the soil,
 That knows half the pleasures the seasons bring,
 If he have not his share of toil !

So,—sing, brothers, &c.

CHAPTER XV.

Canvas Work.

"The threaded steel
Flies swiftly, and unfelt the task proceeds."

COWPER.

———¹ In needleworks and embroideries, it is more pleasing to have a lively work upon a sad and solemn ground, than to have a dark and melancholy work upon a lightsome ground."

BACON.



THE reason for comprising the various subjects included in this chapter under one head, is, that they are so intimately connected one with the other, that the rules relating to them, if any exist (a point on which we are ourselves sceptical), are of so general a nature as to apply partly to all. Certain it is, as has been elsewhere observed, that "there is a right and a wrong way of doing everything;" yet as we have so often seen beautiful effects produced without attention to rules, we feel extremely diffident in pronouncing any as imperatively necessary, except that of observing *the right way of the*

stitch. Beautiful groundings, both in cross and tent stitch, have been executed diagonally, as well as in straight lines; as also, when in cross stitch, where the whole piece has been half stitched one way before it has been crossed. The following rules and observations, therefore, are intended rather to show one certain and easy plan for attaining success in this branch of needlework, than to be considered as exclusive of all others. They are founded on observation, and the experience of those who have spent the greater part of what may be termed long lives in the practical part of *each* department. Every day shows how much there is still to improve and to learn in the art; and past days have often taught us how much we have been indebted to the superior taste and elegance of idea of those with whom our vocation has brought us in contact.

It is obvious that all *Berlin patterns* are intended for *tent* or *single stitch*, the checks on the pattern corresponding with the squares in the canvas, excepting designs where the faces and hands are drawn on a smaller scale; these can only be worked either in cross or Gobelin stitch. Some Berlin patterns, when closely shaded, and of a general uniformity of tint, lose none of their effect when enlarged by working in cross stitch, and even if copied on a gigantic scale, please from their boldness, whilst others, less calculated to be enlarged, are deprived of all grace, and become mere distorted masses of colouring. When it is intended to increase the scale of a pattern by working in cross stitch on a coarse canvas, the colours should be selected from the middle tints, avoiding very strong lights and shades, a rule to be observed whether the ground be light or dark. German wools may be used for working flower pieces; but English wool will be found smoothest and best for the grounding, or real German worsted perhaps is even preferable, and, in very large

pieces, both durability and economy, besides comfort in working, will be attained by the use of either. In cross stitch, when the size of the pattern is not increased above one third, the design will not be essentially altered, and the taste and fancy of the needlewoman may be pleased in the choice of her subject, regardless of the difference in size. *Cross stitch* on one thread, is generally much admired, but it is not calculated for a canvas finer than twenty threads to the inch; coarser than that, all sizes are equally suitable. Cross stitch on one thread appears finer than cross stitch when worked the same size on two threads; it is more raised, and where it is fine greatly adds to the facility of working on a comparatively coarse canvas. When the human figure is worked in cross stitch, the face and hands should certainly be executed in the same; but Berlin patterns having these parts drawn on a smaller scale, must thus be copied, unless we attempt the very difficult task of alteration. This, however, may be a matter of taste, as designs thus worked are, by many persons, greatly admired: nevertheless we cannot approve of the plan of sinking these portions of the picture, by making four stitches in the place of one.

As a general rule, it is better to commence all patterns which are to form a *centre*, whether for chair seats, cushions, bags, or other articles, on the middle stitch, either on Berlin canvas, cloth, or on canvas intended to be grounded; but for figure pieces and historical subjects there are obvious reasons why it is preferable to begin at the bottom. The stitches are easier to work upwards, and they better accommodate themselves to each other; and as the lower part is generally less observed than the upper, the sky, which is the most delicate, is worked last, and does not require to be rolled, nor is the work so likely to be uneven when taken out of the frame.

It is curious that the *grounding*, one of the most particular parts of the work, should generally be deemed of such minor importance. Although a tedious and uninteresting process, yet when properly accomplished, it fully repays the trouble bestowed. To ground well, requires great practice and experience. It is fully appreciated by many persons, as the first observation on seeing a fine specimen of canvas work is—"the beautiful grounding!"

In grounding, it is advisable to begin at the bottom of the canvas, in the left hand corner. Above all things, the wool should be suited to the size of the canvas, the threads of which it should perfectly conceal. The needleful of wool should be short, both on account of soiling and impoverishing as it passes through the canvas, and a very small portion only should be passed through the eye of the needle. Finishing off on the same spot should always be avoided; and, instead of making knots, the wool should be brought up and worked over. When grounding is done on the hand, run the wool through a few stitches at the back of the work. Although not impossible, it is extremely difficult to ground fine canvas with pale blue, buff, straw, salmon, or grey; complaints are made against the worker and the wool, when the colour is an almost insurmountable obstacle. A white or light coloured ground should never be attempted on any but the whitest canvas, nor should subjects where a sky is to be depicted ever be worked on any other. Delicate scarlet, smalt blue, various drabs, dark purple, Spanish brown, gold colour, chrysophas green, claret, and marron, if well chosen, are all both durable and good colours for grounding. There is so much difficulty with black, on account of its sometimes soiling the fingers and work, that it is not, generally speaking, advisable, and at all times, except for gem patterns, it has a decidedly harsh appearance. Many of the neutral tints, which appear very beautiful as grounds

by daylight, mix with the greens and olives by candle-light, and completely destroy their effect. It is at all times important to secure at one time a sufficient quantity of the colour for grounding a piece of work, or it may otherwise be impossible afterwards *exactly* to match it.

Gobelin, or *tapestry stitch*, to look well should be worked on a fine or moderately fine canvas; it is prettiest with single wool;—on a *very fine* canvas it is beautiful. A canvas was made about four years since, expressly for this stitch, but it has not been much used in England, as Berlin patterns could not be worked upon it, the threads of the warp and woof being unequal in size. For patterns drawn on the canvas it is decidedly good, although not adapted for *count work*. In Gobelin stitch, the colours should be chosen as close as possible, but bright lights and dark shades may nevertheless be introduced. Silk should not be used, or only when the work is very fine.

A good eye for *colours* is a natural gift,* and though this, like every other faculty, may be greatly improved by cultivation and practice, yet quick discernment and natural good taste will cause some to excel in the adaptation of colours more than others; but to the most talented, length of time and patience are necessary to a perfect knowledge of colouring—hence the difficulty of *sorting* Berlin patterns. The numberless tints of greys, buffs, browns, maizes, salmons, *esterhazys*, lilacs, and greens,† not to mention the

* According to the views of phrenologists, the eyes, although affected agreeably or disagreeably by the different modifications of the beams of light, or of colours, yet do not conceive the relations of different colours, their harmony or discord, and have no memory of them. Certain individuals are almost destitute of the power of perceiving colours, who yet have the power of vision acute.—Vide Gall, *Sur les Fonctions du Cerveau*, tom. v.

† To the artist, the names of some of the colours employed in needlework may appear curious, but he must remember that wools and silks cannot be laid

more easily distinguished pinks, scarlets, geraniums, blues, and yellows, require greater ability for their arrangement and disposition than at first would be supposed, and can only be understood by those who have devoted much attention to them.

There are at least twelve distinct hues of green, and every one of these has perhaps twenty gradations of tint, the right method of intermixing which gives the beautiful effect to the leaves of a *well-sorted* group of flowers. It would be tedious to our readers to enter fully into a description of each, we will therefore only instance three shades of rose leaves.

A *bright green rose leaf* may be worked with five shades of colour—a dark Saxon green, two grass greens, and two Austrian greens. A *dark green rose leaf* will require black, two French greens, and two Devonshire greens. For a *faded rose leaf*, a black, two rose greens, a yellow olive, or a light yellow green, will be required. The colours for a *rose* should be a bright *ponceau*, a *rose pink*, and three distinct shades of a clear pink: we may here observe that the effect of pink flowers is improved by their proximity to whites and rich yellow-greens. For a *damask rose*, black, two clarets, geranium, scarlet, and red pink, should be used. For a *white rose*, let the contrast be greatest in the darker shades—they cannot be too soft in the lighter. Where silk is used for the highest lights, white wool may also be taken for the second tint. White flowers may be worked either with green whites, slates, or silver greys, according to the nature of the flower: but all must be as delicate as possible, and harsh

on a palette, and mixed according to the precise tint required; nor can they, after they have been inserted, be retouched, or their effect heightened or subdued at command, as in painting. Hence, instead of a few simple colours from which all tints can be produced, the needlewoman is obliged to employ several thousand; and it becomes necessary to distinguish them one from the other by epithets however unscientific.

shades in the centres equally avoided. White flowers best contrast with rich olive greens.

Groups of flowers, and moresque patterns, should always have one or more parts comprised of the hue of the ground;—thus, a white flower in a group, worked on a white ground, pleases the eye, and imparts a softness to the whole piece. It must not, however, be understood that the white flower rests unsurrounded on the grounding, or is the most prominent object. Great brilliancy of colour and depth of shade may be used on light grounds, but the introduction of black in the leaves and flowers, and all dark harsh edges on the ground, should be avoided as much as possible. On dark grounds, the brightest colours should occupy the centre, the white flowers should be well shaded, the pinks and yellows full, the blues clear, but not light; the lilacs of a bluish tinge, the crimsons of a yellow tinge; rich *barré* colours, and black in most of the leaves; the flowers, and the other parts resting on the ground, should be bright but not light. The brightest edges of the flowers and leaves, should be those which are in the centre of the group.

In *flesh colours* there are six or eight hues, and at least twelve tints in each. We can only say that the pattern sorter must use his or her judgment in selecting from these to match the pattern, or *improve* it by making the colours more conformable to what is intended to be expressed, or rather to nature.

Blues, not being generally good, require great care in selecting; hence, it is better to use the middle tints in every case where it is possible, as being the best: black is almost always an improvement for the darkest colour, and the leaves round blue flowers should be yellow-greens and olives, if at all admissible.

The above remarks are intended for those who have not much studied the art of colouring, and to put them on their guard

against a too common error in needlework, the over anxiety for bright colours. Brightness of colouring, is produced by opposition,—the *intensity* of sun-shine can only be manifest by immediate contrast with utter darkness. So it is in colouring; the neutral tints and dark shades give life to the brighter and more glowing hues. This we have endeavoured to impress by the few remarks we have ventured to make relative to the disposition of colouring on various grounds, where we have attempted to show, that harmony of tone, not opposition between the object and the ground, is to be desired. We again revert to the colouring of a white or light object, for the sake of instancing one of the errors frequently committed in needlework. We have seen the "Return from Hawking" worked on fine canvas, with the white horse very well shaded, except that, with a view of adding to the effect, white wool, heightened by a considerable portion of white silk, was introduced. This change of material, and its extra whiteness, instead of producing the desired intent, destroyed the roundness of the body of the animal, and gave a *concave* appearance to those parts intended to be the most prominent. When white silk is employed, its colour is essential; the hue should assimilate with that of the wool, and this must be carefully borne in mind in every case where silk (whatever its colour may be) is introduced. In a subject similar to the above, however, its introduction is at all times better avoided.

In painting, colouring has been divided into that which is *necessary* for rendering the imitation just and intelligible, and that which is *expedient* or *ornamental*, as contributing to make the work at once more harmonious and delightful to the eye. In the first, truth in the local tints is alone required, but the second demands discernment both in their selection and distribution. This has been aptly illustrated by the following example:—let us

suppose the principal figure in a piece to be dressed in sky-blue, and another figure near it, of less consequence in the subject, to be represented in scarlet, with an under vestment of bright yellow, and let the light be made to strike equally on both: in such a case, it would be utterly impossible to give an effect agreeable or harmonious to the picture, although each of these objects should be painted with the utmost exactness and truth; nay, the combination, though found in nature itself, would excite feelings of disgust and aversion; whereas, if the principal figure were dressed in scarlet and white draperies, and the figure next it in blue, if not too light or bold a tint, the effect would be harmonious and pleasing: and another point of great importance would be gained, as the eye would then be attracted by the principal figure, which could not have been the case in the former instance, where the gaudy combination of yellow and red must infallibly, as is natural with all warm colours, have first obtruded itself into notice. The want of harmony in colouring is as offensive to the eye as discordant sounds are to the ear. Gaudy colouring would more frequently offend, were not the judgment sometimes warped by the prejudice that excellence consists in brilliancy.

Patterns *drawn on canvas* must be shaded according to the drawing, without any attempt at counting stitches. Arabesques may in general be commenced by working the veining of the foliage and darkest tints first, which really is not difficult, as the principal features of the drawing are in dark lines. The second, third, and fourth shades may follow: in these also there is little difficulty; but in the fifth and sixth shades (if a sixth is used) more attention will be required, as it is only in those parts on which the light falls that the brightest tints are to be placed, and these, or one of them at least, should be in silk. Berlin patterns possess such superiority over any drawn patterns of

flowers for canvas work, that it is unnecessary to lay down any rules for working the latter. Landscapes, figure pieces, still life, and animals, even when properly drawn on the material, require the talent of an artist to execute. Patterns of *gems* require but little shade, and borrow most of their beauty from their arrangement and the gold colours in which they are set. Birds are not difficult to work when drawn on the canvas: the variety of colours in their plumage divides the parts into small portions, but the outline must be correct, and the colours clearly marked.

Crests and *coats of arms* are more easily worked on canvas when copied from a pattern drawn and coloured on checked paper. This may easily be procured, by giving the designer an impression from a seal, or a slight sketch of the emblazonment in pencil, when (if he be sufficiently versed in heraldry) he will arrange them correctly and of the required dimensions. It is to be regretted that much labour and expense are often bestowed on designs of this kind, which, although not incorrect, heraldically speaking, are yet totally devoid of grace and elegance, from the artist not sufficiently comprehending the service he is required to render the needlewoman.

In working from Berlin patterns, the introduction of *silk* with wool in the leaves and flowers, on *fine* canvas, is sometimes an improvement. In coarser work, such as cross stitch, with double wool, silk is detrimental to the effect, and even more so to the wear. In the plumage of birds, and in shells, it may be used, and certainly heightens their colouring. In arabesques, silk may be considered as indispensable, as also in gem patterns. The gold, silver, and steel, in heraldic displays, are improved by the addition of silk. Its use in other instances must be left to taste.

In the former part of this chapter, we have spoken of the enlargement of Berlin patterns by working them on a canvas coarser

than the checks of the paper. All patterns may be *increased* or *diminished* in size according as they are worked on fine or coarse canvas, or in cross or tent stitch. As an illustration, let us take the Berlin pattern of the "Return from Hawking." If this design were worked on mosaic canvas, in tent stitch, it would occupy a space of *twenty-two inches* in width, and *sixteen inches* in height; but if it were worked on a very coarse canvas, in cross stitch, it might be extended to *eighteen feet eight inches* in width, and *thirteen feet four inches* in height. This pattern counts nine hundred stitches in width, and six hundred and forty in height.

CHAPTER XVI.

Crochet.

"Behold in these what leisure hours demand,—
Amusement."

COWPER.



ROCHET work, although long known and practised, did not attract particular attention until within the last four years, since which time it has been brought to great perfection, and has been applied with success to the production of numerous ornamental works. Shawls, table covers, pillows, ottomans, chairs, rugs, carriage mats, slippers, bags, cabats, purses, waistcoats, and a variety of other articles, may be appropriately worked in crochet, employing silk, wool, or cotton, as their various purposes demand. When wool is used, that kind denominated fleecy, is generally preferred. This material, if of a six-thread size, with an ivory needle, offers the easiest kind of work with which we are acquainted; it may be learned without even looking at it, and has therefore been much practised by invalids and

persons whose sight either needs relief, or has become impaired. All striped patterns may (if desired) be done in narrow widths, and joined in the dividing lines, so that a table-cover may be worked in four or six lengths, and afterwards sewn together with wool without the least detriment to its appearance. Crochet may be done in coarse and fine chenille for pillows, bags, caps, and waistcoats;—in crochet silk, for caps, slippers, and bags;—in coarse netting silk, it forms strong purses, bags, and slippers; and the most delicate work may be done with the finer silks. Gold and silver,—either cord or passing, can be intermixed with the chenilles and silks, or employed separately. Gold and steel beads may be strung on the silk, and worked in various patterns, producing a rich and beautiful effect.

Crochet work may be divided into plain single crochet, plain double crochet, plain stitch open crochet, and open crochet with one, two, or three stitches. These varieties will be found described as they occur, in the following directions for working.

Crochet, although in itself a most simple stitch, is difficult to describe in writing, but we shall endeavour to explain the elementary process for the instruction of those to whom it may not be familiar.

Having wound a skein of wool, make a loop at the end, through this draw another loop, through this second another, and so on, moderately tightening each as it is drawn through, until a *chain* of sufficient length is made to serve as the *foundation* for the article it is intended to make. Pass the needle through the last made loop of this foundation, and, catching the silk, draw it through, repeating the same at every successive loop; then returning along this row, repeat the same to form a second. A repetition of which, alternately backwards and forwards, from right to left, and from left to right, will give the first and

easiest lesson. The work will be the same on both sides, producing by turns one raised and one sunken row. Having accomplished this, we may proceed to make—

A SOFA PILLOW, OR TABLE COVER.

A good sized ivory or steel crochet needle, with six-



thread fleecy, will be required. Instead of working the rows backwards and forwards, as before described, begin each row separately at the same end. When the last stitch of each row is finished, draw the wool through, and cut it off, leaving an end of three or four inches. It is impossible to determine the exact number of stitches,—that must depend on the article, and its required size; but with this description of wool, half a yard in length will generally be found to number about sixty-five stitches, and a calculation may accordingly be made. The following, it is to be understood, is merely given as the *easiest* pattern.

First stripe—two rows in black, one dark scarlet, one bright scarlet, one light scarlet, one white; reverse the same to the black, which will form a pretty shaded stripe.

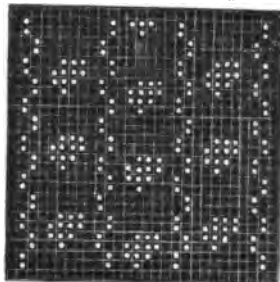
Second stripe—three distinct blues, and one row of white, reversing the same, as before, to black.

Third stripe—three pretty stone colours or drabs, and one white, reversed as before, to the black.

Commence again, as with the first stripe, with scarlet, and repeat the three alternately.

For a moderate sized pillow, one skein of each coloured fleecy will be required.

AN EASY TURKISH PATTERN FOR A TABLE COVER
OR PILLOW.



No. 1.

This is an easy pattern of various colours, for a table cover or pillow. The same needle and six-thread fleecy will be required. The grounds are formed of white, scarlet, black, gold colour, and blue.

Make the chain in the usual way with black. Then with black and scarlet together, work alternately two stitches of each, keeping the wool not in use on the top of the chain, bringing it backwards and forwards as required to form the pattern; it will thus be found that the wool not in use will be concealed by the stitches which are made over it.

The colours on the white stripe, are—scarlet, blue, orange, and lilac.

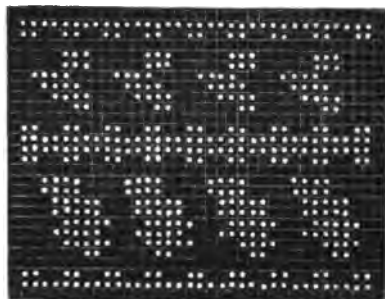
On the scarlet stripe—green, white, lilac, and claret.

On the black stripe—green, scarlet, gold colour, and lilac.

On the gold colour—blue, claret, drab, and green.

On the blue—lilac, white, claret, and gold colour.

All the stripes are to be divided by the two stitches up and down of black.

ANOTHER TURKISH PATTERN FOR A TABLE
COVER, ETC.

No. 2.

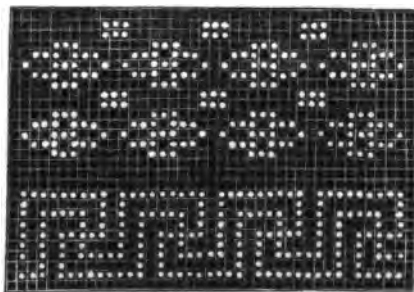
This is suitable either for a table cover, counterpane, pillow, the tops of large ottomans, the cover for a chair, a rug, or a bedside carpet. Six-thread fleecy and a steel needle will be required. The dividing line is formed of two clarets. The stripes are white, gold colour, blue, and scarlet.

The pattern on the white stripe is worked in two greens, two scarlets, two blues, brown, and yellow.

On the gold coloured stripe—two blues, claret, white, lilac, and green.

On the blue stripe—two scarlets, two greens, drab, white, brown, and orange.

On the scarlet—green, white, two blues, claret, and bright yellow.



No 3.

Six-thread fleecy, with a steel needle.

Commence with two plain rows of black, then one row of straw colour for the ground of the border, the nine rows of which are in shades from the straw colour to dark orange, thus:—two of yellow, two of gold colour, two of amber, two of orange, two of light red browns, the last of which extends one row below the border; the pattern of the border being in black, or the deep rich *bleu de France*.

The ground of the centre is a rich full drab. Work one row plain, then commence with the pattern as follows.

On the first row—light blue.

On the second, third, and fourth rows—middle blue, the three centre stitches of the pattern in the third row being black. This third row requires great care and neatness as these colours are required for working it, which must be hidden except where they form part of the pattern.

On the fifth row—Waterloo blue.

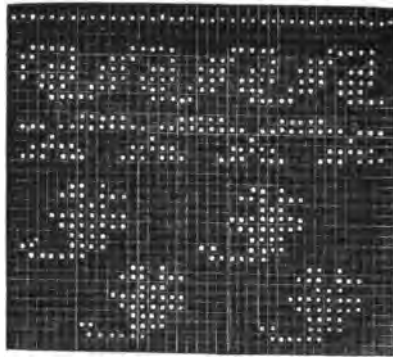
On the sixth row—the pattern is light yellow.

On the seventh row—dark yellow.

Repeat the pattern.

When the square is completed, neatly run in the wools with a rug needle, which will produce a firm edge, on which the side borders (if desired) may be crocheted, but it requires great pains and some ingenuity to make the corners exactly match.

ANOTHER TABLE COVER.



No. 4.

Commence with four plain rows—the first, claret; the second, middle blue; the third, claret; the fourth, scarlet.

The pattern of the first border is in three shades of blue,—the lightest at the top. The outer ground of the border is in scarlet; the inner ground of the border is white. Three wools are worked at the same time. One row of plain white finishes the border.

The pattern of the second border is formed thus:—

First row—white, and middle green.

Second row—white, and dark green.

Third row—claret, with a single stitch of white.

Fourth row—claret, and light green.

Fifth row—claret, and middle green.

Two rows of plain claret. Then on the claret ground commence the palm pattern as follows;—

First and second rows—two bright greens.

Third row—bright scarlet.

Fourth row—scarlet, and white.

Fifth row—blue, and white.

Sixth row—blue.

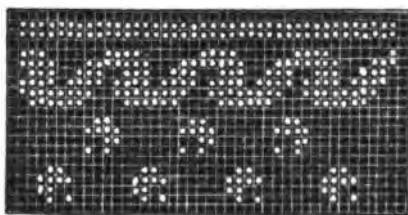
Seventh row—deep gold colour.

Eighth row—bright yellow.

This pattern also requires three different coloured wools in many of the rows. It is very handsome. The side border may be crocheted on.

Six-thread fleecy, and a steel needle, will be required.

SMALL PINE-PATTERN TABLE COVER.



No. 5.

The chain and first row—gold colour.

Second row—black.

Third row—green.

Fourth row—gold colour, which continues through the outside ground of the border. The inside ground of the border is the same as the centre of the table cover,—a rich drab. The pattern of the border is composed of three shades of Saxon green, and black.

The small pine pattern for centre is:—

First row—deep gold colour.

Second row—blue.

Third row—scarlet.

Fourth row—white.

In the next, or reversed row of the pattern, the colours may be varied as follow:—

First row—scarlet.

Second row—green.

Third row—lilac.

Fourth row—white.

The six patterns above given for table covers, will be found the easiest to work in six-thread fleecy; and are best calculated to show in this sized wool; but they may be worked for pillows, and smaller articles, in four-thread fleecy, or even German wool. They are perhaps the most effective in eight-thread Hamburg wool, which is about the same size as four-thread fleecy. Hamburg wool is most durable, and has a more silky appearance than fleecy; it also cleans better by brushing, as, from the closeness of its make, it is not so *stuffy*. The same patterns are also well adapted for working in chenille.

Crochet table covers are made up, by turning in the edges neatly, and sewing on a spaced fringe* of the colours of the stripes, and a head either of the colour of the dividing line, or black. The fringe should be about three or four inches deep. They do not require any lining. If the work be for rugs, mats,

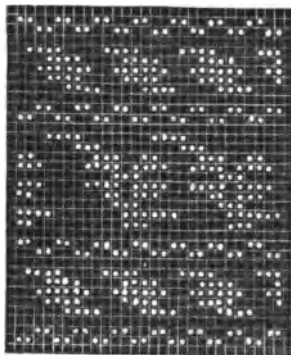
* The mode of making a suitable spaced fringe, will be found in the following chapter on knitting. Although we have given directions for a knitted fringe in case it should be preferred, yet a woven one will be found much firmer and better.

or carpets, it should have a firm inside lining, and be backed with a coarse woollen cloth or baize.

An eight or ten-thread fleecy may be used for the coarser articles.

N.B. In the directions for working the different patterns in crochet, it must be borne in mind, that unless any other stitch be mentioned, the plain or *double crochet stitch* is to be always employed.

▲ CROCHET SLIPPER.



No. 6.

The above pattern is intended for a slipper in *German wool* or crochet silk, in stripes across the front, continued in the same direction round the back. The colours of the different stripes, are as follow:—

First stripe—yellow, with the pattern composed of lilac, green, claret, bright scarlet, and blue.

Second stripe—lilac, the pattern in stone colour, gold colour, green, white, and pink.

Third stripe—green; this stripe is wider than any other on the slipper. The pattern on it, is composed of scarlet, claret, black,

gold colour, lilac, white, stone colour, scarlet, blue, gold colour, and lilac.

Fourth stripe—white, pattern in blue, yellow, lilac, green, and scarlet.

Fifth stripe—scarlet, pattern in black, yellow, green, lilac, and white.

Sixth stripe—blue, pattern in gold colour, claret, pink, green, and white.

The narrow stripes are repeated round the back of the slipper, the sole of which may be formed of coarse crochet in black.

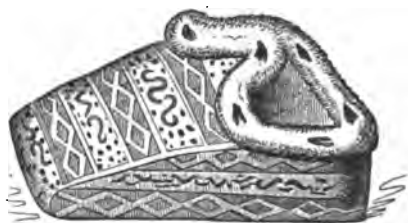
For a moderate sized gentleman's-slipper in crochet silk, the toe might be commenced with twenty-four stitches, and increased in the succeeding rows until the width across the instep were eighty stitches,—but as some persons work so much tighter than others, a positive number cannot be given. The silk also may vary in size, as well as the dimensions required for a slipper. The increasing is made by the addition of a stitch on each side of the work.

The stripes in the front of the slipper are yellow, lilac, green, and white, which crosses the instep. Count the number of stitches across the white stripe, and commence with the scarlet; the third of its width on one side, to form the back. Continue these stripes until the back be of sufficient length to be sewn to the front on the other side. It is advisable before commencing a slipper, to cut a paper pattern of the desired size and shape.

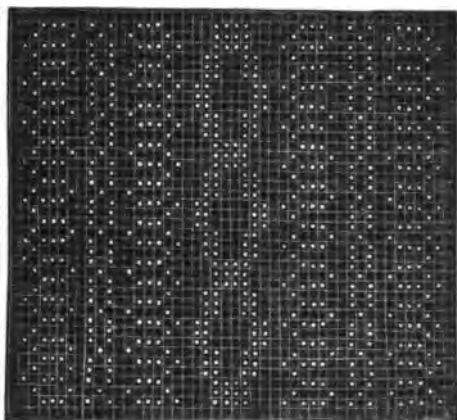
The above form *chaussons* to wear over the shoes, or they may be made up by the shoemaker in the usual way for slippers, either for ladies or gentlemen. In crochet silk they are extremely warm and durable.

The ends of the wool or silk, are to be threaded with a needle and run into the work on the inside.

CHANCELIERE.



As it is impossible to give the exact number of stitches,—each row varying,—it is advisable to cut a shape in stiff paper of a proper size, as the pattern, first of the top, and then of the border. Where it is requisite to increase the width of the work, it must be done by making an extra stitch on each side. The stitches of the band are to be worked in a contrary direction to those of the top, as shewn in the above engraving.—The annexed pattern will be found suitable for a chancelière.



No. 7.

Commence at the toe by working two plain rows of ground in scarlet, and crochet the centre stripe of the pattern in a rich green, on the same coloured ground.

The ground of the next stripe is black, on which the pattern is to be worked in three shades of gold colour.

Work a plain row of middle blue, which also forms the ground of the small chain pattern, with the exception of the centre row, which is claret. The chain is in white.

Work a plain row of claret, and then repeat the second stripe as before, with the colours reversed.

The above colours, if well chosen, are exceedingly pretty, but of course they may be varied according to fancy.

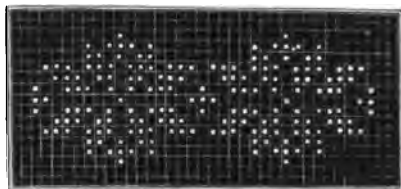
The slipper pattern No. 6, and also the Turkish pattern No. 2, are equally adapted for a chancelière.

Four-thread fleecy, and a steel needle are to be used.

The inside of the chancelière is made separate and knitted with the *brioche* stitch, in six or eight-thread fleecy. The ermine ruff, or trimming, in worsted, may easily be procured, but if it cannot readily be so, a thick knitted fringe three or four times doubled, will be a good substitute. The bottom is formed of leather or cloth. They should be made up on a very firm foundation, and stuffed between the lining and the work with wool.

A PLAIN CROCHET BAG IN SILK.

Commence at the top with a chain of about one hundred and forty stitches, in crochet silk (black), on which work a plain row, and then one row alternately every two stitches with black and middle blue. The blue afterwards forms the ground of the pattern, of which one plain row should then be worked.



No. 8.

The small stars in the pattern are in rich gold colour, the other parts in light yellow brown; crochet one row of plain ground on each side of the pattern, and repeat the row of black and blue stitches.

The next ground is black, the pattern in bright blue, the smaller stars of gold colour.

Repeat these stripes with the dividing row of black and blue, until the bag is of a sufficient length. It is to be square at the bottom.

If the above colours are not approved, black, green, ponceau, and white, will be equally good. The dividing stripe may be worked in gold if desired.

An usual sized bag will take about seven skeins of crochet silk.

A CROCHET BAG WITH STAR-SHAPED BOTTOM.

Make a chain of fourteen stitches, in claret crochet silk; join both ends together, and crochet one plain row all round. In the next row (in order to keep the circle flat,) every other stitch is to be made a seam or dividing stitch, which is done by putting the needle under both loops, instead of one, and making two stitches in the same place, every other stitch being

a plain stitch. In the next row, work the seam-stitch in the same place, leaving two plain stitches between each, instead of one. Repeat this circle sixteen times, always observing to keep the seam-stitch in the same place, the number of plain stitches gradually increasing, when a flat surface of about four inches in diameter will be produced, intersected with seven raised stripes. A vandyke border in claret and green may now be made as follows.

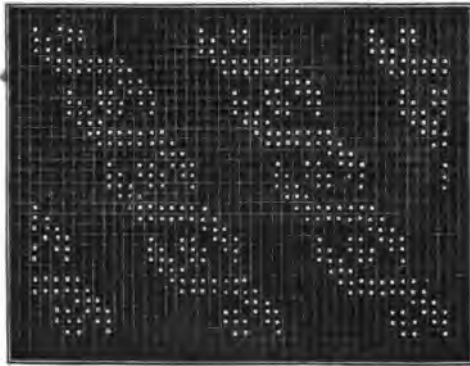
First row—five stitches of claret, one of green.

Second row—three stitches of claret, three of green.

Third row—one stitch of claret, five of green.

Fourth row—a plain row of green.

The following pattern may then be worked in green on the claret ground.



No 2.

When within five rows of the top of the bag, work one plain row of ground, repeat the vandyke, and work two plain rows of the claret ground.

This bag is very pretty and delicate worked in white and gold, in blue and gold, and in black and gold. It may also be varied in colour as taste may dictate.

PERSIAN PATTERN BAG.

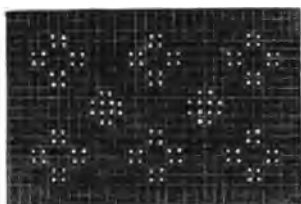
The pattern No. 1 will work very prettily for a bag in silk or chenille. A light green stripe may be introduced, with gold colour, lilac, white, and scarlet, for the pattern; but the colours as arranged for the table-cover, will look equally well.

A STAR BOTTOM FOR A BAG, WITH BEADS.

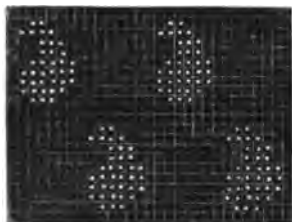
Make a chain of fourteen stitches, join both ends together with the crochet, and crochet one plain row all round. In the next row, every other stitch is to be made a seam or dividing stitch, which is done by putting the needle under both loops, instead of under one, and making two stitches in the same place; every other stitch being a plain stitch, on which is to be a bead. In the next row, work the seam stitch exactly over the last, which will leave two plain stitches between, instead of one; this is to be repeated until eight circles are formed, every plain stitch having a bead on it. Crochet eight rows more, leaving the seam stitch in the same place, but diminish the number of beads, by leaving out one bead in each division on each successive circle, so that the last row will have but one bead in each division. Then crochet four plain rows, keeping the seam stitch in the same place as before, then one plain row all round without a seam stitch, which forms the bottom of the bag.

A BAG WITH STEEL OR GOLD BEADS.

Make a star bottom for the bag, as previously directed. For the upper part of the bag, either of the annexed patterns—pine or diamond—may be employed.



No. 10.



No. 11.

The pine pattern is the handsomest.

When within five rows of the top of the bag, the pattern will finish, when two or three plain rows are to be worked, and the two remaining rows may be composed of steel beads.

The colours which assimilate best with *steel*, are—black, ponceau, silver grey, purple, and marron.

For *gold* beads—brown, dark green, crimson, violet, and blue, are to be preferred.

Any pattern intended for beads, may be worked with equal effect with gold cord.

ANOTHER BAG WITH STEEL OR GOLD BEADS, AND
SILK OF TWO COLOURS.



No. 12.

Make a star bottom as before. Crochet the above pattern in steel round it, supposing the ground black. Work five plain rows in a dark green. Repeat the black stripe with steel beads. Work five more plain rows of green in a lighter shade, and repeat these stripes black and green alternately, until the bag be finished, making each succeeding stripe of green lighter than the last.

It has always a good effect when working stripes, to break the straight line by crocheting alternately two stitches of each colour.

Dark green and ponceau, violet and greens, ponceau and greys, claret and blues, and white and blues, are colours which will prettily harmonise.

AN ELEGANT BAG IN BLUE, WHITE, AND GOLD.

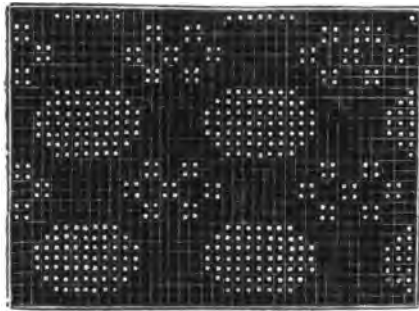
Work a chain of about six stitches in length, with fine blue crochet silk, and join both ends together. Commence with three plain rows of blue, and then one row blue and gold in alternate stitches, which forms the foundation of the star pattern for the bottom of the bag.

On the above circle, crochet a row of two stitches of blue, and two of gold, alternately. In the next row, two of blue and three of gold, and continue one row after another, increasing each time one stitch of the gold in every division of each row, until they amount to eight, taking care to keep the *two* stitches of blue in their right position over each other.

The gold must be decreased three stitches on the next row, by working four stitches of blue, and five of gold; in the next row there should be seven of blue, and three of gold; and in the next, eleven of blue, and one of gold, followed by two plain rows of blue, increasing a sufficient number of stitches to keep the work flat: this completes the bottom of the bag.

Crochet one plain row of gold; and, in the next row, insert one stitch of white silk between each five stitches of the gold. In the next row, there will be three white and three of gold; and in the next, five of white and one of gold. These four rows will form a *vandyke* pattern.

Crochet one plain row of white, one plain row of gold, then two plain rows of blue, after which commence the following pattern on the blue ground.



No. 13.

The hexagonal figure is to be worked in gold; the group of stars in white. Finish the bag with two or three plain rows of blue and white.

AN OPEN CROCHET BAG IN CHENILLE.

Make a chain of six loops, and unite both ends. Crochet in rows to form a round, increasing a sufficient number of stitches

in each row to keep the work flat, until fourteen rows are finished, which forms the bottom of the bag.

Commence a *vandyke* pattern, by making one stitch of gold to every fifth of the coloured ground, in the first row. In the next row, three stitches of gold, and three of the ground; in the next, five of the gold, and one of the ground. The two next rows are to be plain; the first of gold, the second of black.

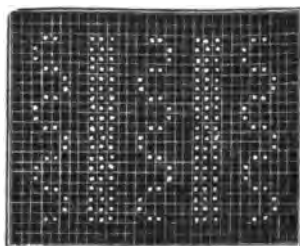
Work two rows of open crochet in the same colour, but the second row should be of a lighter shade than the first.

Two rows of black, with one row of gold between, are then to be worked in plain crochet, which, repeated alternately with the two rows of open crochet, complete the bag.

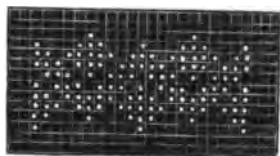
About sixteen skeins of chenille, and twenty-four yards of gold cord, will be required.

OTHER PATTERNS FOR BAGS.

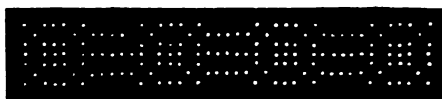
Either square or round bags may also be worked in crochet silk, with coloured stripes, arranged perpendicularly, with small patterns of steel or gold on each alternate colour, for which the annexed designs will be found suitable. Gold cord, if preferred, may be used in the place of beads.



No. 14.



No. 15.



No. 16.

A GREEK CAP IN CROCHET SILK.

Commence at the top with a chain of fourteen stitches, unite the ends, and crochet one plain row. On the next row, make a raised or dividing line on every other stitch, as for the bottoms of bags. The increasing must be continued until the diameter of the circle is about six inches and a half. Work plain rows round this, until the cap is sufficiently deep; occasional increasing stitches may be made if it be not large enough.

The cap is to be finished with a double gold braid, which meets the points of the increasing lines, with a gold band round the bottom, and a handsome tassel at the top; or silk trimmings may be substituted. They require to be very neatly made up in the inside.

A GREEK CAP IN COARSE CHENILLE.

Commence at the top with a chain of six or eight stitches; unite the ends, and work in rows round and round, increasing a sufficient number of stitches in each row to keep the work flat, until it be about eight inches in diameter. The sides may be

worked in open crochet, introducing a few plain lines of black and gold between each two rows of the open crochet.

The best colours for a cap in chenille are black and gold—dark blue, black, and gold—and claret, black, and gold.

A PEN-WIPER IN PLAIN CROCHET.

Commence with a chain of about six stitches of plain green netting silk, and crochet both ends together; work three plain rows of green, and then one row of alternate stitches of drab and green.

The drab silk will now form the ground on which the star pattern of green is to be worked. Crochet a row with two stitches of green and two of drab alternately; in the next row, two of drab and three of green. This is to be continued one row after another, increasing one stitch in the green pattern every time that colour is repeated in each row, until it counts eight stitches in each division, taking care to keep the two drab stitches of the ground exactly over each other.

The pattern is now to be decreased by working four stitches of drab and five of green; in the next row, seven of drab and three of green; and in the next, eleven of drab and one of green.

Work two plain rows of drab, increasing a sufficient number of stitches to keep the work flat, and finish with a kind of fringe formed by two rows of open crochet in green.

A CROCHET NECK CHAIN.

The chain is made by commencing with five plain stitches, then putting the needle through the back of the second stitch, and making one plain stitch. It will be found, by twisting the

chain after every stitch, that one stitch appears to go across, which is the stitch that is always to be taken and crocheted.

A PLAIN PURSE IN CROCHET.

Plain crochet-purses are exceedingly strong, and may be made very prettily with a moderate sized netting silk. Those worked in rows of the length of the purse are the most easily made.

Make a chain in scarlet netting silk of one hundred and forty stitches, on which crochet three plain rows in the same colour. Then five plain rows in shade of green, or stone colours. These two stripes are to be repeated until the purse is of a sufficient width. When completed, it is to be neatly sewn up, or joined by crocheting the two sides together. The ends are then to be drawn up and the purse trimmed.

A PLAIN CROCHET PURSE WITH SQUARE AND ROUND ENDS.

Commence with a chain of fourteen stitches, and joining both ends together, crochet one plain row all round. In the next row every alternate stitch is to be made a dividing or seam-stitch, which is done by passing the needle under both the corresponding loops in the first row, and making two stitches in the same place. This dividing stitch is to be repeated in the same place on each row, until ten rows are worked, when a sufficient number of plain rows are to be crocheted according to the length of the purse, until the side opening commences.

The opening of the purse is made by crocheting plain rows alternately from right to left, and from left to right: when a sufficient number of these are done:—

The plain rows are again to be worked to correspond with the former part, but instead of the round end it is to be left square, and sewn up, with a tassel at either corner.

A PLAIN OPEN CROCHET PURSE.

Make a chain of one hundred and sixty, or one hundred and seventy stitches ; to the last stitch of this crochet five stitches, which again crochet to the fifth stitch of the chain : repeat this the whole length of the foundation, and return the row in the same way by attaching every fifth stitch to the centre stitch of each loop of the last row ; the whole of the purse is to be continued in the same way, but it may be varied, according to taste, by using two or more colours. When the purse is worked to the size desired, cut a piece of stiff card-board, and sew the purse firmly to it, the wrong side outwards ; damp it with a little water, allowing it to remain until it is dry : this will stretch the purse, and bring all the stitches into their proper places and tighten them. Then having sewn or crocheted up the sides, draw in the ends and put on the trimmings.

A SHORT CROCHET PURSE.

Commence at the bottom with a chain of fourteen stitches, unite both ends, and work round and round increasing by means of dividing lines, until a flat circle of about two inches in diameter be formed. On this, work plain rows until the purse be about three inches in length. It must then be exactly divided, and each side worked backwards and forwards for about eight rows, or whatever is sufficient for the depth of the snap. The pine pattern, No.

11. and the usual *vandyke*, are suitable for short purses. About one hundred and twenty stitches will form a good-sized purse.

A SPRIGGED PURSE IN OPEN AND PLAIN CROCHET.

Commence with one row of open crochet, in gold coloured silk; work a row of plain crochet with blue and gold colour alternately, every two stitches, and then one row of plain blue.

The next, or fourth row—is formed alternately of two stitches of scarlet, and five of blue.

The fifth row—four stitches of blue, and five of white, alternately.

The sixth row—four stitches of blue, and four of stone colour.

The seventh row—five stitches of blue, and two of pink.

The eighth row—plain blue.

The ninth row—blue and gold colour alternately, as in the third row.

The tenth, eleventh, and twelfth rows—in open crochet, in gold colour.

Repeat the above, commencing as at second row.

OPEN CROCHET STITCH.

The stitch of *open crochet* is worked (as nearly as we can describe) as follows:—make a chain of the length required; work one plain stitch at the beginning. Bring the silk round the needle, and pass the needle through the first loop of the chain; through this bring the silk, which makes three stitches on the needle; draw the silk through the two first stitches, which leaves two on the needle; then draw the silk through these two, which leaves one on the needle; through this one,

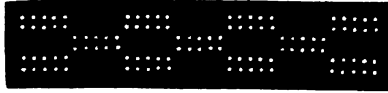
make one plain stitch. Put the silk over the needle, and bring it through the fourth loop of the chain; the three stitches, as before, will now be found on the needle; draw the silk through the two first, which leaves two on the needle; draw the silk through these two, which finishes the stitch, and leaves one upon the needle as before. The plain stitch that is then made between the two double stitches, allows for the stitch which was passed in the chain, and leaves an open space.

This open crochet stitch is varied by making the two long stitches together,—which is done by omitting the single stitch, and passing the needle through the next loop of the chain, instead of missing one stitch,—thus producing two stitches together, and then an open space. This is called *double open crochet*.

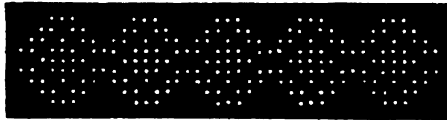
It may also be varied by making three stitches successively, without making any plain stitch, which produces alternate squares of open space and stitches. This is generally termed *treble open crochet*; and *beads* may be introduced on it with very good effect in the following manner:—let the beads be threaded on the silk, and pass one on the middle stitch of the three double stitches, which gives a bead in the centre of each square. This stitch makes a very pretty purse.

A PURSE WITH BEADS, IN PLAIN AND OPEN CROCHET.

Make a star bottom with steel beads (as directed, page 162), of fine netting silk, of a dark emerald green. Work three rows of open crochet in a light green,—then either of the annexed patterns on the dark green ground, as follows:—



No. 17



No. 18

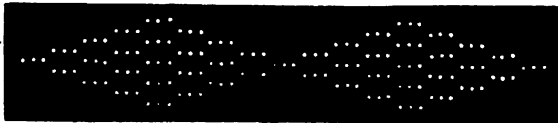
The pattern in steel beads. The ground of the pattern itself —ponceau.

Work two rows of open crochet in light green. Repeat the pattern, with two more rows of open crochet. This completes the end of the purse.

The centre is to be in plain crochet.

AN ELEGANT CROCHET PURSE WITH GOLD.

Commence with one row of open crochet, the length of the purse, in fine white netting silk. Then, one row of plain crochet, in alternate stitches, of white and full blue, or white and ponceau.



No. 19.

Work the above pattern in gold, on the blue or ponceau ground.

Three rows of open crochet in white.

Repeat the pattern and open crochet alternately.

When the purse is finished, it will be found that there are only two rows of open crochet where it is joined, but this cannot be avoided.

The same pattern may also be worked in gold or steel beads, but it will then be advisable to omit the pattern in the centre of the purse. An additional colour may be introduced, with very good effect, on the ground between the beads. In a moderate sized purse, the pattern will be repeated seven times in the length. A few plain stitches at the top and bottom of the purse will be desirable.

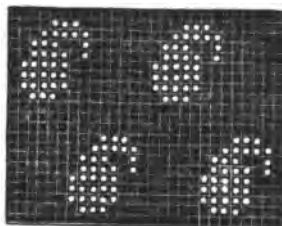
PLAIN DOUBLE STITCH CROCHET PURSE, PINE PATTERN.

Commence with a chain of six stitches in ponceau, unite the ends, and crochet round one plain row. Work sixteen plain rows, increasing on each row as usual. There should be ninety-one stitches on the last row. Form a *vandyke*, by working:—

First row—three stitches ponceau, one drab.

Second row—one stitch ponceau, three drab.

Crochet two plain rows of drab,—then commence with the following pattern in ponceau, on the drab ground, working three pines in height, and seven in each row;—eight plain stitches between each pine.



No. 20.

The opening of the purse, is worked as usual,—backwards and forwards, with a pattern, formed by working eleven stitches on each side of the opening in ponceau, in every two alternate rows.

Finish the other end of the purse as above, reversing the pattern.

PLAIN AND OPEN CROCHET PURSE.

Commence with one row of open crochet, in fine green netting silk; then work,—

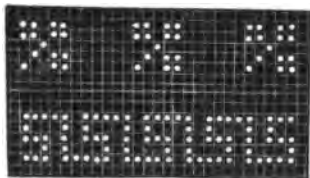
Five plain rows in shades of scarlet, from black to ponceau. On the second row, work two stitches with gold beads between every six stitches. On the second row, two steel beads, on the third row, two gold beads, in the following position:—

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      . . . . .
      . . . . .
      . . . . .
      . . . . .
      . . . . .
  
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It will take five skeins of ponceau silk, one of black, and two of green, to form a purse about nine inches in length

ANOTHER PLAIN AND OPEN CROCHET PURSE.



No. 21.

Commence with two rows of open crochet, in fine netting silk, of a dead gold colour. Then six rows of plain crochet in three distinct shades of blue,—on which the above sprig pattern

may be worked in beads, the three first rows in gold beads, the two last in steel beads, commencing in the second row of the blue. Then,—

Three rows of open crochet in the gold colour.

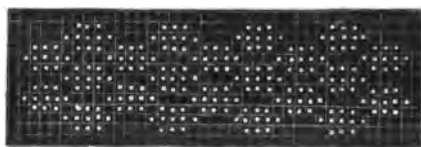
Seven rows of black, with the Grecian border in ponceau, to form a stripe.

Repeat the three rows of open crochet in gold colour, and commence again with the blue stripe as before.

The purse should be about nine inches in length. It will take three skeins of blue silk, two of gold colour, one of black, and one of ponceau. The silk should be fine.

A BRIDAL PURSE.

Work one row the length of the purse, in treble open crochet, with fine white netting silk. Then—one row in plain crochet, of three alternate stitches of ponceau and gold.



No. 22.

Crochet eleven rows in white, with the above pattern in gold passing.

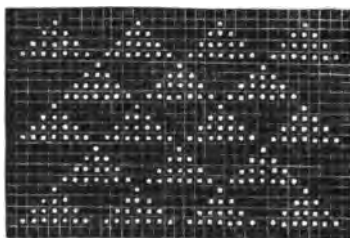
Repeat the row of ponceau and gold,—then one row of treble open crochet in white, and one row of treble open crochet in ponceau, and again in white.

Repeat the pattern, etc. and when the purse is of a sufficient width, finish with one row of treble open crochet in white.

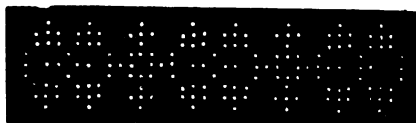
Crochet up the two sides with ponceau to the opening, round which work one plain row in ponceau, to strengthen the purse, and give uniformity.

If intended for ordinary use, black or claret silk may be substituted for the white.

A SHORT PURSE OR BAG, IN PLAIN STITCH CROCHET.



No. 23

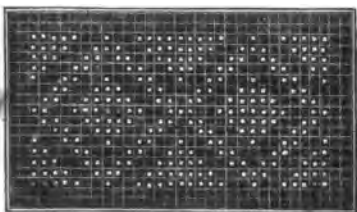


No. 24

The above patterns are adapted for short purses or bags in any bright coloured silk, with gold cord or passing; the bottoms may be square, with a fringe of gold beads as a finish. The border pattern, No. 24, is to be placed at the bottom, with the vandyke pattern above, over the whole of the other part.

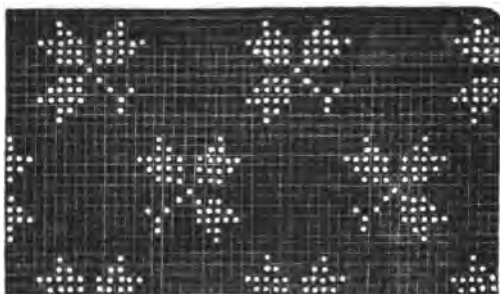
If worked for a purse, the silk must be fine; if for a bag,—coarse netting silk; the gold cord or passing, being of an equal size.

A BABY'S CRADLE COVER, OR A CARRIAGE WRAPPER.



No. 25.

In blue and white six-thread fleecy, with a large ivory needle. Make a chain of the required length, and crochet two plain rows of white ground. In the next row, commence the above pattern, to form the border in blue on the white ground. This border is so designed, that the pattern can be made perfect at the corners by simply continuing it at the sides, each row of the side border being worked at the same time with that of the centre. The centre is composed of the annexed pattern.

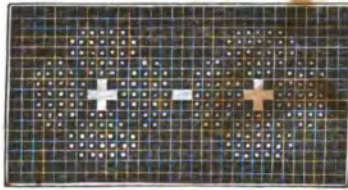


No. 26.

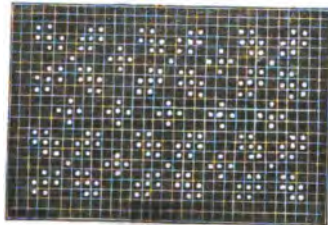
This covering can be worked either square or in a long square. It will be exceedingly warm and useful as an open carriage wrapper, when scarlet and drab, or blue and claret fleecy may be

used. For either of these purposes, the crocheting should be done lightly and loosely, with a very large needle. When worked for mats or rugs, eight-thread fleecy is preferable, and the crocheting should be done as tightly as convenient.

ANOTHER SQUARE PATTERN WITH A BORDER.



No. 27.



No. 28.

These patterns may be worked very prettily—the first for the border, the other for the centre—the ground of both being drab. Every other star in the border is gold colour, the alternate stars being blue and crimson, those parts marked white in the engraving being black. In the centre, the small stars are all gold colour, the larger figures alternately crimson and blue.

In working, the gold-coloured wool, both in the border and centre is to be carried through the whole piece, but the blue and crimson stars may be introduced in short lengths, the ends of which must be run in at the back of the work, or it may be lined with silk.

Two rows of open crochet, in black are to be worked round the whole square when finished.

The stars may be crocheted in one shade of each colour; but it will be prettier, and quite as easy, to work them in various shades.

A ROUND D'OYLEY OR MAT.

Commence with a chain of six stitches, in black eight-thread fleecy. Unite both ends. Crochet all round, increasing in every stitch for the first row.

The pattern may be formed in three shades of scarlet on a blue ground of three shades; the darkest shade of the scarlet being on the lightest shade of the blue.

Second row—is one stitch of dark scarlet, and two stitches of light blue alternately; forming the commencement of a star of six points.

Third row—three stitches of the dark scarlet, and two of the blue.

Fourth row—five stitches of a lighter shade of scarlet, and two of the blue.

Fifth row—five stitches of the lighter scarlet, and three of the second shade of blue.

Sixth row—three stitches of the lightest scarlet, and six of the second blue.

Eighth row—one stitch of the lightest scarlet, and eight of the darkest blue.

Ninth row—one plain row of the darkest blue.

Three plain rows of black finishes the D'Oyley.

In every row, increasing stitches are to be made in the blue; and also in the plain rows of black.

TRAVELLING BAGS.

Travelling bags worked in eight-thread fleecy are very strong. They may be mounted in the same manner as the usual carpet bags. Any of the patterns we have given will be suitable.

EXPLANATION OF TERMS USED IN CROCHET.

Plain crochet—where one loop only is made in each stitch. It is used for the commoner kind of purses.

Plain double crochet—where two loops are kept on the needle before the stitch is finished. This is the crochet stitch generally practised, and that used for working table-covers, etc.

Double stitch crochet.—In this, both meshes of the chain are taken. It is principally employed for the soles of shoes, and where extra thickness is required, but it is not suitable for working patterns.

Plain stitch elastic crochet—is worked alternately in rows backwards and forwards, first taking the upper, then the under mesh of the chain.

Plain stitch open crochet—as described at page 170. It is used for purses.

Open crochet—as described at page 171. It is suitable for purses, bags, etc.

Double open crochet—suitable for bags, purses, etc.: see page 172.

Treble open crochet—as described page 172.

To make a stitch—at the commencement and end of a row, is to make one stitch of a chain before the first stitch, and after the last, which in the next row are to be crocheted.

A dividing, or seam stitch—called also a *raised stitch*, is made by putting the needle through both meshes of the chain, and

working two stitches in the same hole. These stitches must always be made exactly over each other. In crocheting circles, they form a kind of star pattern, and serve the purpose of increasing stitches. They should not be employed when working with *chenille*.

To increase a stitch—to make two stitches in the same mesh.

To decrease—to take two stitches together or to miss one stitch. Decreasing is always done in the same ratio as increasing.

True, or perfect stitch—when working in different colours, the keeping the stitches directly over each other, without any appearance of the half-stitch. This requires care, but it greatly adds to the beauty of the work, and makes the pattern more distinct.

To fasten off—to draw the wool through the last stitch.

To fasten on—Lay the ends of the wool contrariwise, and crochet a few stitches with both, or work in the second wool, and run the end in with a needle at the back of the work.

To run the ends—to pass them down a few stitches with a needle. This is the neatest and strongest plan; but they may be tied and cut off.

A dividing line—generally formed of two stitches alternately up and down, into the grounds of the stripes on either side.

HINTS ON CROCHET.

A steel crochet needle is generally advisable;—with expert workers it makes the most even stitches, but an ivory needle is easier to work with.

The second sized netting silk is prettiest for purses.

The coarsest or crochet silk is best adapted for bags, with steel or gold beads.

Where many colours are required in a pattern, and the same do not very frequently occur, it is advisable to introduce them in short lengths instead of carrying on each thread. This should always be attended to when working with chenille.

When beads are used, they are to be strung on the silk with a needle.

The average number of stitches for the length of a purse, in fine silk, is one hundred and sixty. In coarse silk, one hundred and ten.

From ninety to one hundred stitches form the circle of a purse in fine silk.

One hundred and thirty stitches may be taken for the round of a bag in crochet silk.

A table-cover in six-thread fleecy, is generally computed at about four hundred stitches in length.

Borders of flowers may be worked in crochet, but it would be impossible to convey a complete idea even to the most experienced worker, unless accompanied with coloured patterns, which the nature of our illustrations preclude us from offering. But the expert needlewoman will soon perceive the best method of copying any pattern of this description she may desire.

CHAPTER XVII.

Knitting. .

"Those curious nets thy slender fingers knit."

WALLER.

"And between the knyttynges flowers of golde."

HALL's *Chronicle*.



NITTING was unknown in England until the middle of the sixteenth century.* It is said, that one William Rider, an apprentice on London-bridge, seeing at the house of an Italian merchant, a pair of knit worsted stockings from Mantua, took the hint, and made a similar pair which he presented to William, Earl of Pembroke, in 1564, and

* In the Rowleian forgeries, by Chatterton, "the marvellous boy," as Wordsworth designates him, the following verse occurs; it is part of the "Mynstrelle's Songe, bie Syr Thybbot Gorges," in the "Tragycal Enterlude of Ælla."

that these were the first of the kind *made* in England.* We learn from Howell, that Henry VIII commonly wore cloth hose,† except there came from Spain by great chance, a pair of knit silk stockings: and when his son Edward VI was presented with a pair of long Spanish silk stockings, by Sir Thomas Gresham, it was deemed a gift of some importance.

The invention of knitting has generally been attributed to the Spaniards. The Scots likewise lay some claim to it, founded upon the fact, that the first company of stocking-knitters, established at Paris, took St. Fiacre for their patron, who is said to have been the son of one of the kings of Scotland. Be this as it may, it is certain that the art had been practised in Spain and Italy prior to our knowledge of it in England, but at how early a period does not appear. Mezerai says, that Henry II of France wore silk stockings at his sister's marriage to the duke of Savoy, in 1559—the first that had been seen in that country. In England, in 1561, knit stockings were but little known, as we then find Queen Elizabeth's silk-woman, Mistress Montague, presenting her majesty with a pair.‡ Knitting, however, was scarcely in use, ere the stocking-frame, in a great measure, usurped its place; yet it does, and will doubtless ever conspicuously rank among

"As Elynour ble the greene tesselle was syttinge,
As from the sone's hete she harried,
She sayde, as herr whytte bondes whyte hosen were knytinge,
Whattu pleasure ytt ys to be married!"

The introduction of this passage was one on which some stress was laid by those who endeavoured to prove or disprove the authenticity of these literary fictions, from the art of knitting not being practised at so early a period,—Thomas Rowley (as Chatterton wished his readers to believe) being a priest of the fifteenth century.

* Anderson's "History of Commerce," vol. i. p. 400.

† The only stockings in use, at this period, were of cloth, or of milled stuff sewn together.

‡ Vide chapter on Silk, page 47.

the domestic arts practised by the industrious poor, and "ever and anon" by ladies, as the voice of fashion calls its intricate mazes into action for their amusement.*

Knitting has long been the friend of the blind, whose fingers easily unravel its mysteries, and by their exercise afford solace and amusement to their frequently too tedious hours. To the indigent it has given employment, and imparted what, to them, is almost equal to food—warmth: no garments being so warm or durable as the knitted. How many ladies amuse themselves in the winter, in making knee-caps, cuffs, comforters, caps, shawls, and tippets for the poor? Independently of these, much knitting is done as a source of subsistence,—how useful and comfortable are the knitted spencer, the warm bonnet-cap, the glove for practising, the mitt, and various articles made for children's wear, and now more generally patronized and adopted than formerly. Besides the useful, what stores of ornamental articles does it afford! what beautiful purses, bags, and bead-work will knitting produce! and

* The stocking-frame was invented in the reign of queen Elizabeth, in the year 1589, by William Lee, M.A. of St. John's College, Cambridge, a native of Woodborough, near Nottingham. The origin of this most important discovery is singular:—it is said that Mr. Lee was expelled the university for marrying contrary to the statutes of the college. Being thus rejected, and ignorant of any other means of subsistence, he was reduced to the necessity of living upon what his wife could earn by knitting stockings, which gave a spur to his invention; and by curiously observing the working of the needles in knitting, he formed in his mind the model of the frame which has proved of such important advantage to this branch of English manufactures. In the frame-work knitters or stocking weavers' Hall, is a portrait of Mr. Lee, pointing to one of his frames, and discoursing with a woman, who is knitting with needles in the usual way. The picture bears the following inscription: "In the year 1589, the ingenious William Lee, A.M. of St. John's College, Cambridge, devised this profitable art for stockings (but being despised went to France), yet of iron to himself, but to us and to others of gold, in memory of whom this is here painted."—Vide Hutton's *View of London*, vol. ii. p. 606.

in the combination of the two, we would here mention the surprising and *splendid specimens* of knitting done by the poor Irish cottage girls, on the estate of Lord de Vesci, under the kind patronage and skilful management of the Hon. Mrs. Wingfield, whose beneficent exertions have been extended both to their instruction, and afterwards to the disposal of the labours of these poor children:—the fineness, variety, and perfection, exhibited in this knitting, almost exceed belief as to the possibility of its execution by the hand.

So many cleverly-written books of instruction, in the art of knitting, have of late appeared, that it would be presumptuous in us to hope,—and far either from our wish or intention,—to supersede their use, or to attempt to rival their ingenuity: we would rather humbly endeavour to assist those, who either have not patience or tact to follow the rules given (perhaps in some cases with a little too much technicality), and offer a few useful directions of the simplest kind, as a prelude to a better acquaintance with this useful art.

A VERY EASY STITCH FOR LIGHT SCARFS, SHAWLS, BABIES'
QUILTS, ETC.

Cast on any number of stitches, with three-thread fleecy.—No. 18 needles.

First row—make one; knit two together; alternately to the end of the row.

Each succeeding row is merely a repetition of the first.

Any number of colours may be introduced by working in stripes.

This also forms a very pretty stitch for a *purse*, if done with silk.

A D'OYLEY.

Cast on any number of stitches that can be divided by ten.
—No. 6 cotton, and No. 14 needles.

First row—knit one ; pearl nine ; knit one ; pearl nine ; and so on, alternately, to the end of the row.

Second row—pearl one ; knit seven ; pearl two.

Third row—knit three ; pearl five ; knit two.

Fourth row—pearl three ; knit three ; pearl four.

Fifth row—knit five ; pearl one ; knit four.

Sixth row—knit four ; pearl one ; knit five.

Seventh row—pearl four ; knit three ; pearl three.

Eighth row—knit two ; pearl five ; knit three.

Ninth row—pearl two ; knit seven ; pearl one.

Tenth row—pearl nine ; knit one.

Commence again as at first row.

CHECKED, OR MATTED PATTERN.

Cast on any number of stitches that can be equally divided by six.

First row—pearl three ; knit three.

Second and third rows—repeat the first.

Fourth row—knit three ; pearl three.

Fifth and sixth rows—repeat the fourth.

This stitch is pretty for children's socks, D'Oyleys, and large bags ;—with very coarse wool it makes a good mat.

HARLEQUIN QUILT WITH TUFTS.

This is very pretty, and easily done in plain double knitting, with six-thread fleecy, in pieces of six inches square,—each com-

partment being about twenty-four stitches each way ; when finished, they are to be sewn together with a tuft of black wool, at the corner of each square.

The tufts may be made in the following manner:—take a grooved wooden mesh, an inch in width ; wind round it four-thread black fleecy, about a dozen times : slip a coarse thread in the groove, and tie the wool quite tight, leaving an end to it that may be drawn through and attached to the quilt ; cut the loops of wool through on the opposite side of the mesh, then comb and shear it neatly.

For a quilt two yards and a half square, two hundred and twenty-five pieces will be required,—and if arranged according to the following plan, there will be one hundred and thirteen white, fifty-six blue, and fifty-six scarlet. It will take two hundred and fifty-six tufts. A fringe, made as directed at page 191, may be added in scarlet or blue. The annexed plan is one yard square.

White	Blue	White	Scarlet	White	Blue
Scarlet	White	Blue	White	Scarlet	White
White	Scarlet	White	Blue	White	Scarlet
Blue	White	Scarlet	White	Blue	White
White	Blue	White	Scarlet	White	Blue
Scarlet	White	Blue	White	Scarlet	White

TURKISH KNITTING.

This forms a very pretty diamond pattern, in two colours. Needles pointed at either end, ~~are~~ required, and two different coloured wools,—say white and scarlet.

Cast on any number of stitches that may be divided by three.

First row—pearl knitting, with white;—make one; slip one; knit two together; repeating the same to the end of the row.

Second row—common knitting, with scarlet;—slip one; knit two; alternately to the end of the row.

Third row—common knitting, with white;—make one; slip one; knit two together; repeating the same to the end of the row.

Fourth row—pearl knitting, with scarlet;—slip one; pearl two; alternately to the end of the row.

Fifth row—commence again from the first row.

N.B., All the slip stitches are to be taken off as in pearl knitting, from the back of the stitch.

RAISED KNITTING.

Two different-sized needles should be used, one double the size of the other.

Cast on any *even* number of stitches that may be required.

First row—with the small needle, alternately make one stitch, and knit two stitches together.

Second row—plain knitting, with large needle.

Third row—plain knitting, with small needle.

Fourth row—pearl knitting, with small needle.

Repeat, from the first.

This kind of knitting is well adapted for hoods, muffs, cuffs, &c.

KNITTED FRINGE.

This may be made of any sized wool or cotton, according to the purpose for which it is required; it may also be *spaced* with two or more colours, working alternately six stitches in each.

Cast on eight stitches.

Knit two; make one; knit two together; knit one; make one; knit two together; knit one.

When a sufficient number of rows are knitted to form the length of fringe desired,—

Cast off five stitches, leaving three to unravel for the fringe.

VANDYKE BORDER.

Cast on seven stitches.

First and second rows—plain knitting.

Third row—slip one; knit two; turn over, knit two together; turn over twice, knit two together.

Fourth row—make one; knit two; pearl one; knit two; turn over; knit two together; knit one.

Fifth row—slip one; knit two; turn over, knit two together; knit four.

Sixth row—knit six; turn over, knit two together; knit one.

Seventh row—slip one; knit two; turn over, knit two together; turn over twice, knit two together; turn over twice, knit two together.

Eighth row—knit two; pearl one; knit two; pearl one; knit two; turn over; knit two together; knit one.

Ninth row—slip one; knit two; turn over, knit two together; turn over twice, knit two together; turn over twice, knit two together.

Tenth row—knit two; pearl one; knit two; pearl one; knit two; pearl one; knit two; turn over, knit two together; knit one.

Eleventh row—slip one; knit two; turn over, knit two together; knit nine.

Twelfth row—cast off all but seven; knit three; turn over, knit two together; knit one.

This finishes the first vandyke—commence again as at third row.

This border is generally knitted in cotton, and may be used for muslin curtains, for knitted or netted fish napkins, and for “tidies” for the backs of chairs, or ends of sofas.

N.B. By turn over, is meant to bring the wool forward over the needle.

A SCALLOPED FRINGE OR BORDER.

Cast on nine stitches.

First row—slip one; knit one; bring the cotton forward, knit two together three times; bring the cotton forward, knit one.

Second row—plain knitting.

Repeat these two rows nine times, plain knitting the additional stitches.

Knit three plain rows, ending at the point; the middle one of these will form the first half of the scallop.

Make the other half of the scallop, decreasing thus:—

First row—slip one; knit two together; bring the cotton forward, knit two together four times; knit seven.

Second row—plain knitting.

Repeat these two rows alternately, until reduced to ten stitches.

Bring the cotton forward, knit two together three times; when there will be the same number of stitches as at the commencement of the scallop.

Knit three plain rows.

Commence another scallop as before.

ANOTHER KNITTED FRINGE.

Cast on nine or twelve stitches, according to the depth of the fringe required.

Slip one; knit two; bring the wool forward, knit two together; knit one; bring the wool forward, knit two together; knit one; repeat, until it be of the desired length: then—

Cast off five stitches and unravel the others to form the fringe.

A SPACED FRINGE FOR A CROCHET TABLE COVER, ETC.

Take three skeins of the same wool as that of the table cover—white, blue, and red; cut them into lengths of about seven inches, two of which are to be knitted into the fringe at the same time. Each space is composed of four double stitches, or eight rows of knitting. The depth of the fringe, including the head, is rather more than four inches.

Cast on eight stitches in dark claret, which forms the head.

First row—slip one; bring the wool forward, knit two together; knit one. Take two lengths of the fringe wool, and place between the needles; knit one; bring the wool forward, knit one; pass the fringe wool back, knit one; bring the wool forward, knit one.

Second row—plain knitting.

KNITTED INSERTION.

Cast on nine stitches; slip one; knit two together; bring the

cotton forward, knit two together; knit one; bring the cotton forward, knit two together.

This may be used for trimming muslin curtains, etc.

BONNETS DE NUIT D'HOMMES.

Ce bonnet se commence avec six aiguilles et une de rechange. Sur chacune se trouvent quarante six à cinquante mailles, lorsque le coton est fin. Les trois ou quatre premiers tours se font à l'envers; les deux suivants, qui se trouvent dans le bord, consistent en trous semblables à des crochets, dans lesquels on fait passer un ruban pour affermir le bonnet. L'on tricote encore une étendue de deux pouces, pour former le reste du bord, qui s'appelle retroussis: ce reste consiste dans de petites côtes, qu'on obtient en tricotant alternativement quatre à cinq mailles unies, et quatre à cinq autres, dont une sur deux doit être à l'envers. Vient ensuite une rangée de trous ronds ou en forme de crochet, qui servent à régler le rempli du bonnet. Il faut tricoter ensuite le bonnet et à l'envers, parce que sans cela le retroussis seroit à l'envers. Tout l'ouvrage, ainsi que les ornements se continuent intérieurement. Le bonnet étant fini, on le retourne, afin que l'endroit soit en dehors. Le retroussis qui se trouve à l'envers, est remis à l'endroit par le rempli qu'on y fait.

DOUBLE NIGHT CAP.

Five needles are required.

Cast on two stitches on each of the four needles.

First row—increase two plain stitches, on each needle.

Second row—increase one plain stitch on each needle.

Third row—Seam the centre stitch on each needle, and increase on either side of it, every alternate row, until the cap is sufficiently wide.

Fourth row—plain knit every row, until the cap is about twenty-six inches in length.

Fifth row—decrease every alternate row, and seam the centre stitch of each needle, so as to correspond with the increasing at the commencement.

OPERA CAP.



This is prettiest in double German wool, but three-thread fleecy may be used.

Cast on seventy-four stitches, white.

Pearl one row,	}	white.
Knit one row,		

Pearl one row, coloured.

Bring the wool before the needle, and knit two stitches together.

Pearl one row, }
Knit one row, } white.

Pearl one row, }
Knit one row, } white.

The above forms the border.

First division—coloured.

Pearl one row.

Knit one row, decreasing one stitch at each end.

Knit one row.

Knit a fancy row, by taking two stitches together, keeping the wool before the needle.

Second—white.

Pearl one row, decreasing one stitch at each end.

Knit one row, decreasing two stitches at each end.

Knit one row, decreasing one stitch at each end.

Knit a fancy row as before.

Third—coloured.

Pearl one row, decreasing one stitch at each end.

Knit one row, decreasing one stitch at each end.

Knit one row, *without* decreasing.

Knit a fancy row as before.

Fourth, Fifth, Sixth, Seventh—

The third division to be repeated, alternately with white and coloured wool.

Eighth—white. Ninth—coloured.

In these two last divisions, only two stitches are to be decreased in each; this is to be done in the row after the pearl, decreasing one stitch at each end.

N.B. There should be forty stitches left on the needle in the last row.*

Pick up thirty stitches on each side, and make the borders at the sides and back like the first.

Make up the cap by turning in the border to the fancy row, and hem it all round: it is to be tied behind, and under the chin, with ribbons or plaited wool, with tassels of the same.

BARÈGE KNITTING FOR SHAWLS.

Commence with any number of stitches that may be divided by three, and knit one plain row.

Second row—knit three: bring the wool forward, knit three together, taking them off at the back; bring the wool forward, knit three.

Third row—pearl knitting.

Fourth row—repeat the second row,—*except* that it is to be commenced by knitting three together, and then knitting the three plain stitches.

Fifth row—pearl knitting.

N.B. In repeating the second and fourth rows, they must always be commenced alternately with three plain stitches,—knitting three stitches together.

When a pattern in one or more colours is to be introduced, break off the ground colour, and the colour then to be used is to

* If the pins are small, commence with eighty stitches; then, there should be forty-six stitches on the needle instead of forty.

be fastened on in the following manner.—Make a slip knot in the end of the wool, and pass it on the needle in the left hand. Twist the ends of this coloured wool and that of the ground, together,—knit in plain knitting the stitches required for the pattern, then fasten off, by making a loop, and commence again with the ground colour, fastening on again as above. Any number of colours may thus be introduced, to form flowers or other patterns, which, however, are always done in plain knitting.

The wool suitable for barègè knitting, is known as four-thread embroidery fleecy. It may also be done in fine cotton.

SHETLAND SHAWL PATTERN.

This should be worked in fine cotton, or four-thread embroidery fleecy, with No. 14 or 15 needles.

Cast on any number of stitches that may be divided by six.

First row—bring the wool forward, knit one; bring the wool forward, knit one;—slip one: knit two together, bring the slip stitch over them; knit one.

Second row—pearl knitting.

Third row—bring the wool forward, knit three; bring the wool forward, slip one; knit two together, bring the slip stitch over them.

Fourth row—pearl knitting.

Fifth row—knit one; slip one; knit two together, bring the slip stitch over them; knit one; bring the wool forward, knit one: bring the wool forward.

Sixth row—pearl knitting.

Seventh row—slip one; knit two together, bring the slip stitch over them; bring the wool forward, knit three; bring the wool forward.

Eighth row—pearl knitting.

N.B. There are to be two plain stitches at the beginning and end of each row, to form an edge.

A SHETLAND KNITTED SCARF.

Commence with the pattern of the border, by casting on one hundred stitches for the width of the scarf.

First row—knit two stitches together four times; bring the wool forward and knit one, eight times; knit two stitches together four times: pearl one;—repeat to the end of the row.

Second row—pearl knitting.

Third row—plain knitting.

Fourth row—pearl knitting.

Repeat, from the first row until the pattern is about fourteen inches deep. Commence the centre as follows:—working one row of pearl knitting, before the pattern commences.

First row—bring the wool forward, slip one; knit one, pass the slip stitch over the knitted one; knit one; pearl one; repeat to the end of the row.

Second and following rows—repeat the first,—every row being alike.

No. 17 needles, and four-thread embroidery fleecy.

If this fleecy be split, it exactly imitates the Shetland wool. In splitting, the wool will frequently break; but this is not important, as by laying the ends contrariwise, and twisting them together, a few stitches may be so knit that the joins are not perceptible.

Both ends of the scarf are to be made alike by reversing the knitting of the border. They may be finished with a tied, knitted, or netted fringe, of the same wool, without splitting, or of fine German wool.

A BRIOCHE.



The *brioche* knitting-stitch is simply as follows: bring the wool forward, slip one; knit two together.

A *brioche** is formed of sixteen straight narrow stripes, and sixteen wide stripes which gradually decrease in width towards the top or centre of the cushion. It may be made in three-thread fleecy or double German wool, with ivory or wooden pins, No. 19.

Cast on ninety stitches, in black, for the narrow stripe, and knit two turns; then three turns in gold colour, and two turns again in black. This completes the narrow stripe.

The conical stripe is knitted as follows:—knit two stitches, and turn; knit these two, and two more of the black and turn; continue this, taking each time two more stitches of the black, until within two stitches of the top and turn; the wool will now be at the bottom or wide part of the stripe. Commence again with the black as in former narrow stripe, knitting the two black stitches at the top.

By a *turn*, we mean one row and back again.

The colours for the conical stripe may be blue and drab, or

* So called from its resemblance, in shape, to the well known French cake of that name.

any two, or four colours, which assort well together, or they may each be different, thus:—white, blue, scarlet, stone colour, bright green, crimson, white, lilac, deep gold colour, ruby, white, buff, French blue, chrysophas green, and lilac.

When the last conical stripe is finished, it is to be knitted to the first narrow stripe, and the brioche is to be made up with a stiff bottom of mill board, about eight inches in diameter, covered with cloth. The top is drawn together, and fastened in the centre with a tuft of soft wool; but they are generally preferred with a cord and tassels, as represented in the engraving. It should be stuffed with down, or fine combed wool.

BOURSE À LA JOSEPHINE.

This is a very pretty purse, with or without beads. Three skeins of silk will be required, and twelve rows of beads.

Cast on seventy-five stitches, in second sized netting silk.

First row—plain knitting.

Second row—knit one; bring the wool forward, slip one; knit one, pass the slip stitch over it. If made with beads, pass the bead on in bringing the wool forward.

Repeat the first and second rows alternately, to complete the purse.

GERMAN PURSE.

Cast on one hundred stitches.

First row—slip one; knit one, pass the slip stitch over it; bring the silk forward, knit one; bring the silk forward, pearl one; continue to the end of the row.

Every succeeding row is the same.

Three skeins of coarse netting silk, and needles No. 10, are required. It forms a strong gentleman's purse.

A STRONG KNITTED PURSE.

Cast on any number of stitches that can be divided by three.

First row—bring the wool forward, slip one; knit two, pass the slip stitch over them;—continue the same to the end of the row.

Second row—plain knitting.

Third row—knit two, before the pattern is commenced, that the holes may come in a diagonal direction.

Fourth and fifth row—same as second and third.

Sixth row—same as first.

This purse will take five skeins of second-sized netting silk, and needles No 8. It particularly requires stretching.

OPEN STITCH PURSE WITH BEADS.

Cast on sixty stitches in netting silk.

First row—knit one; bring the silk forward, knit two together; bring the silk forward, pass on a bead, placing it behind the needle; knit two together;—continue the same to the end of the row, placing a bead every alternate pattern.

Second row—same as the first, without beads.

Third row—knit one; bring the silk forward, pass on a bead, —then continue as in first row.

Second-size purse twist, and needles No. 9, are required.

HERRINGBONE, OR SHETLAND STITCH FOR A PURSE.

Cast on any number of stitches that can be divided by four. About eighty will be required.

First row—bring the silk forward, slip one; knit one, pass the

slip stitch over it ; knit one ; bring the silk forward, pearl one ; repeat to the end of the row.

Every row is the same.

Three skeins of second-sized silk, and two needles, No. 13, will be required.

A PENCE JUG, OR PURSE.

Five needles, No. 14, will be required, and half a skein of claret and green Hamburg wool.

Commence with the *handle* ;—by casting in five stitches in claret, and knitting in plain rows backwards and forwards until it is two inches long.

Cast on six stitches on the same needle, twenty-six on the second, and ten on the third : then,—

Knit from the first needle,—knit two ; pearl two alternately.

With the second needle—pearl two ; knit two ; pearl two ; pass the wool back, slip one ; knit one, draw the slip stitch over it ; knit the remaining stitches plain, within seven of the end ; then, knit two together ; knit one ; pearl two ; knit two.

On the next needle—pearl two ; knit two ; alternately repeating three rounds, until twelve stitches only remain on the second needle, which finishes the *spout*.

Knit three plain rounds with green, five with claret, three with green, and five with claret, every two stitches being alternately plain and pearled. •

Knit one plain round with green ; pearl three rounds with claret ; knit one round with green, making a stitch between every two stitches. .

Pearl three rounds with green ; knit one plain round ; in the next two rounds, bring the wool forward and knit two together.

Knit one plain round with claret ; pearl three rounds ; knit one plain round ; in the next two rounds bring the wool forward and knit two together ; knit one plain round ; pearl three rounds. Divide the stitches on the four needles,—twelve on each. Then—

In plain stocking knitting, knit five rounds, decreasing one alternately, at each end, and in the middle of the needle. Knit three rounds more, decreasing occasionally.

Divide the stitches on three needles, knit a plain round, and pearl three rounds without decreasing ; finish with plain rounds, decreasing until only four stitches remain on each needle. Draw up the small opening and attach the lower end of the handle to the side of the jug.

It may also be worked in silk.

STAR PATTERN SHAWL IN TWO COLOURS.

Cast on four stitches in blue.

First row—bring the wool forward, knit one (these two stitches form the increase, and therefore are *not* to be *repeated*) ; bring the wool forward, slip one ; knit two, pass the slip stitch over them ; repeat the same to the end of the row.

Second row—pearl knitting in claret.

Third row—same as first in blue.

Fourth row—same as second in claret.

Repeat these rows alternately, in blue and claret, until there are one hundred and eighty stitches on the needle ; cast off, and finish with a netted fringe.

As the increasing adds an irregular stitch, some rows will have one, and others two knitted stitches at their commencement.

PLAIN RIBBED MUFFATEES.

Four needles will be required.

Cast on each of three needles eighteen or twenty-four stitches according to the size desired.

First round—knit three; pearl three;—alternately.

Second and succeeding rounds—repeat the first.

GRAHAM MUFFATEES.



Two colours are generally used—say red and white. They are prettiest in four-thread embroidery fleecy.

Cast on forty-five stitches.

Bring the wool forward, knit two together;	}	white.
repeat the same to the end of the row.		

Knit six plain rows.

Knit six plain rows.

Bring the wool forward, knit two together.	}	red.
Knit six plain rows.		

Knit six plain rows.

Bring the wool forward, knit two together.	}	white.
Knit six plain rows.		

Knit six plain rows.

Knit six plain rows.	}	red.
Bring the wool forward, knit two together.		
Knit six plain rows.	}	white.
Bring the wool forward, knit two together.		
Take double wool, and needles double the size.		
Knit one plain row.	}	white.
Purl one row.		
Knit two plain rows.		
Purl one row.		
Knit one plain row.	}	red.
Purl one row.		

Repeat these two red and white stripes alternately four times, and finish with the two stitches together as at the commencement.

The cuffs, when finished, roll over at the top. The engraving represents them without the roll.

Two needles, No. 11, and two No. 16, will be required.

ANOTHER PAIR OF MUFFATEES.



Cast on thirty-five stitches.

First row—knit twenty plain stitches, and fifteen in double knitting.

Every second row is the same.

When they are sufficiently large, knit or sew them up. The double knitting comes over the hand, the plain knitting sitting tight to the wrist.

Three-thread fleecy, with needles, No. 16, are to be used.

PATTERN FOR A CHAIR TIDY, OR D'OYLEY.

Cast on one hundred and sixty-eight stitches. This will form the foundation, on which the pattern is to be repeated eight times.

First row—pearl knitting.

Second row—knit two together; knit three; knit two together; knit one; bring the wool forward, knit one; bring the wool forward, knit one; knit two together; knit three; knit two together; knit one; bring the wool forward, knit one; bring the wool forward, knit two;—repeat this to the end of the row.

Third row—pearl knitting.

Fourth row—knit two together; knit one; knit two together; knit one; bring the wool forward, knit three; bring the wool forward, knit one; knit two together; knit one; knit two together; knit one; bring the wool forward, knit three; bring the wool forward, knit two plain.

Fifth row—pearl knitting.

Sixth row—slip one; knit two together, draw the slip stitch over them; knit one; bring the wool forward, knit five; bring the wool forward, knit one; slip one; knit two together; draw the slip stitch over them; knit one; bring the wool forward, knit five; bring the wool forward, knit two.

Seventh row—pearl knitting.

Eighth row—knit two; bring the wool forward, knit one; bring the wool forward, knit one; knit two together; knit three; knit two together; knit one; bring the wool forward, knit one; bring the wool forward, knit one; knit two together; knit three; knit two together.

Ninth row—pearl knitting.

Tenth row—knit two; bring the wool forward, knit three; bring the wool forward, knit one; knit two together; knit one; knit two together; knit one; bring the wool forward, knit three; bring the wool forward, knit one; knit two together; knit one; knit two together.

Eleventh row—pearl knitting.

Twelfth row—knit two; bring the wool forward, knit five; bring the wool forward, knit one; slip one; knit two together, bring the slip stitch over them; knit one; bring the wool forward, knit five; bring the wool forward, knit one; slip one; knit two together, bring the slip stitch over them.

This pattern may be worked in cotton, No. 6, for a chair tidy, and finished with a netted fringe. It is also very pretty for light shawls, in four-thread embroidery fleecy. Needles Nos. 14 or 15 may be used with either material.

DOUBLE KNITTING FOR COMFORTERS, ETC.

Cast on any even number of stitches.

First row—bring the wool forward, slip one; pass the wool back, knit one;—continue to the end of the row.

Every succeeding row is the same. The stitch knitted in one row, is the slip stitch in the next.

Large sized needles, and four-thread fleecy will be required.

A KNITTED BAG, WITH BLACK OR GARNET BEADS.

Thread half a bunch of beads on a skein of claret netting silk, and cast on eighty-eight stitches.

First and second rows—plain knitting without beads.

Third row—slip one; knit one with a bead; knit one; repeat the same alternately to the end of the row.

Repeat from first row eighty-four times. Observe at the commencement of every row to make a slip-stitch.

Join up the two sides, leaving an opening at the top, and finish with two bars and gold chain. A fringe of the garnet beads, with gold points, is the prettiest trimming. It should have a stiff lining.

No. 14 needles, eight skeins of netting silk, and four bunches of beads, including those for the fringe, will be required.

DOTTED KNITTING, FOR BABIES' SHOES, CUFFS, ETC.

Cast on any even number of stitches.

First row—pearl one; knit one.

Second row—knit one; pearl one.

Repeat these two rows alternately.

Two needles, No. 8, and German wool, are required.

A KNITTED BONNET CAP.

Cast on ninety stitches, in hair brown, for border.

First, second, and third rows—plain knitting.

Fourth row—bring the wool forward, knit two together.

Then,—

Commence with another colour—say white.

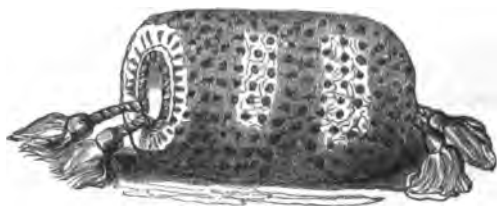
Fifth, sixth, and seventh rows—plain knitting.

Eighth row—bring the wool forward, knit two together.

Repeat these last four rows seven times: then the brown border as before. It forms a band of about four inches wide, which is to be drawn up at the two ends, and strings attached to tie it under the chin.

Then cast on forty stitches and commence another band with the brown border as above,—three rows of the pattern in white, and repeat the brown border. This is to be sewn or knitted on to the head piece, and forms the band for the back. A ribbon is to be run through it, to tie it close to the head.

A KNITTED MUFF IN IMITATION OF SABLE.



Cast on seventy or eighty stitches.

First, second, and third rows—plain knitting.

Fourth row—bring the wool forward, knit two together, taken at the back; continue the same to the end of the row.

Repeat these four rows, until the piece be about 18 inches long, admitting that the shading comes in correctly.

Two No. 19 needles are required, and double German wool, in four distinct shades to match the colour of sable. Commence with the lightest shade,—then the second, third, and darkest, reversing them again to the lightest, as represented in the engraving.

ANOTHER MUFF.

Cast on forty-five stitches.

Every row is worked the same, with a slip stitch at the beginning;—knit one; pearl one; repeat to the end of the row.

It will require a piece of about twenty inches long to make a moderate sized muff, which must be lined with gros de Naples, and stuffed with wool, and a sufficient quantity of horsehair to retain it in shape. Cord and tassels to match the colour of the muff may be sewn at the ends; or it may be drawn up with ribbons.

A BABY'S SHOE.



Cast on thirty-six stitches in *red* German wool.

Knit six turns, increasing a stitch at each row, to form the toe and heel.

Knit six more turns, increasing a stitch at one end only for the toe.

Cast off thirty stitches on another needle;—knit the remaining sixteen stitches for eighteen turns, and cast them off on another needle.

With *white*, pick up the thirty red stitches;—knit three plain rows;—in the next, bring the wool forward, knit two together.

Knit three plain rows; leave sixteen stitches on the needle, and repeat the pattern in white across the instep seven times, which is afterwards to be sewn to the red knitting for the toe.

Cast on sixteen stitches in white to correspond with the other side.

Knit two plain rows;—in the next, bring the wool forward,

knit two together the whole length of the row;—knit one plain row in red, taking up the stitches that were cast off for the toe; and make this side of the shoe to correspond with the other, decreasing instead of increasing.—The shoe and the white in the instep are now finished.

Pick up the stitches both of the shoe and instep;—knit three plain turns. Take a larger needle, bring the wool forward, knit two together: forming the holes to pass the ribbon through.

Knit three plain turns with a *small* needle. In the next row, bring the wool forward, knit two together.

Knit three plain rows; in the next, bring the wool forward, knit two together, until the sock be of the height desired. Cast off very loosely.

ANOTHER VERY PRETTY BABY'S SHOE.

This is worked in stripes with two colours.

Cast on twenty-eight stitches in blue,—knit one plain row;—knit one plain row in white, adding a stitch at the end for the heel, and turn; knit another plain row with blue, adding a stitch as before, and turn.

Repeat the above alternately without any additional stitches, until there are eight stripes of each colour.

Knit one plain row in blue, and in turning, cast off seventeen stitches, beginning from the heel.

Knit the thirteen remaining stitches with white, and turn. Knit one row with blue, and turn.—Continue until there are five rows of one colour, and four of the other. Then knit the thirteen stitches in blue,—add seventeen to correspond with the other side, and turn. Finish this side like the other, decreasing for the heel. The toe and heel are then sewn up in the shape of a shoe.

Take *four needles*, and pick up the stitches round the instep and ankle, putting an equal number of stitches in each of three needles. Knit five plain rounds; bring the wool forward, to make a stitch; slip one; knit two, pass the slip-stitch over them; bring the wool forward, and repeat the same for one round.

Knit five plain rows.

Pearl four rows.

Knit five plain rows.

Pearl four rows.

Knit two plain rows.

Finish by bringing the wool forward, and knitting two together.

Knit two plain rows, and cast off.

The upper or round part of the shoe, is prettiest in white.

No. 14 needles, and three-thread fleecy, or double German wool, are to be used. A ribbon may be run in the open stitches to tie them on the foot.

A BABY'S STOCKING.



Cast on twenty-three stitches in brown, and knit six turns, increasing one at each end, for the toe and heel.

Knit six turns, increasing a stitch only at the toe. There will now be thirty-six stitches on the needle. Cast off twenty stitches, and knit the remaining sixteen stitches, for eighteen turns. One side of the shoe and instep will now be made.

Cast on twenty stitches and work the other side of the shoe to correspond.

Pick up the stitches with white across the instep. Knit two turns, catching in one loop of the sides of the shoe, in each row, to join them together.

Knit one turn in brown, two in white, one in brown, two in white, one in brown. The shoe and instep will now be finished.

Pick up the stitches of the shoe, on each side of the piece which forms the instep. There should now be forty stitches on the needle.

Knit seven turns in white; then nineteen turns, increasing a stitch at the beginning of every other turn. Knit three plain turns followed by eighteen turns, decreasing one stitch in every other turn.

Forty-four stitches will now be found on the needle. Knit and pearl two alternately for five turns. Knit two plain rows. Knit one row in red, and cast off loosely.

The shoe is to be sewn up into its shape, and the stocking closed up.

Open baby's stockings may be made by continuing the knitting as directed for the shoe pattern, p. 211.

A DOUBLE KNITTED SCARF, IN TWO COLOURS.

Cast on thirty-six stitches in blue.

First row—bring the wool forward, slip one; pass the wool back, knit one; repeat to the end of the row.

Each succeeding row is the same, observing that the knit-stitch always comes under the slip-stitch.

It will require seven rows of blue, seven of white, seven of blue, thirty-eight of white, seven of blue, seven of white, seven of blue.

Cast off and draw up the ends. Finish with blue and white tassels.

CABLE KNITTING.

Cast on any number of stitches that can be divided by six.

First row—pearl knitting.

Second row—plain knitting.

Third row—pearl knitting.

Fourth row—plain knitting.

Fifth row—pearl knitting.

Sixth row—plain knitting.

Seventh row—pearl knitting.

Eighth row—slip three stitches on to a third needle, always keeping that needle in front; knit the next three stitches; then knit the three stitches that were slipped on the third needle; take the third needle again, and slip three more stitches on it, keeping it as before in front, and knit the next three stitches; then knit the three stitches slipped on the third needle; continue the same to the end of the row; commence again as at first row.

KNITTED CUFFS.

Cast thirty stitches on each of two needles, and forty on the third, and knit a plain round.

Second round—pearl one; pass the silk back, knit one; pearl one; pass the silk back, knit one,—by which you make

a loop stitch; repeat this five times, which will make, with the loop stitch, thirteen from the last pearled stitch; commence the pattern again as at beginning of round.

Third round—pearl one; knit one, pearl one; slip one; knit one, pass the slip-stitch over it; knit nine; knit two together; repeat to the end of the round.

Fourth round—same as third, except that there will be only seven plain stitches to knit.

Fifth round—same as third, with only five plain stitches.

There will now be the same number of stitches on the needles as at the commencement.

Knit one plain round, excepting on the three division stitches which are knitted as before.

Repeat from second round, and when the cuffs are of sufficient length, knit a plain round to correspond with the beginning.

They may be made either of silk, cotton, or fine wool, with needles No. 11.

COVER FOR AN AIR CUSHION.

Cast on eighty stitches, on each of the three needles; knit one round with the wool turned round the needle.

Second round—knit the second stitch, slipping it over the first; repeat this, slipping every second stitch over the former one.

Repeat the first and second rounds alternately.

A FISH NAPKIN, D'OYLEY, OR TIDY.

Cast on ninety-six stitches; pearl and knit sixteen rows alternately.

Seventeenth row—pearl sixteen ; bring the cotton forward, pearl three ; pass the cotton back, knit three ; repeat the last six stitches alternately, until within the last sixteen stitches of the end of the row, which are to be pearled.

In the next row, knit the sixteen stitches at the beginning and end which form the border, and reverse the pearled and knit stitches in the centre.

Repeat the seventeenth and eighteenth rows alternately, and when worked to the size required, finish with the border as at the commencement.

The above may be enlarged by casting on any extra number of stitches that can be divided by three.

A KNITTED MAT.

Cast on forty-five stitches in fine *twine*, and knit one plain row. Cut some coarse yarn into lengths of about two inches, and in the—

Second row—knit one ; place a piece of the yarn between the needles, one end on each side ; knit one, pass the end of the yarn between the needles, knit one ; repeat the same to the end of the row, finishing with two plain stitches.

Third row—plain knitting.

Fourth row—knit two, before placing the yarn, and continue as in second row.

It is better to work this mat in lengths, and sew them together, as it would be too heavy to hold in the hand in one piece.

CLOSE STITCH FOR A WAISTCOAT, ETC.

To be knitted in two colours,—say claret and blue.

Cast on any uneven number of stitches.

First row—with claret,—knit one ; slip one ; repeat to the end of the row.

Second row—with claret,—knit one ; bring the wool forward, slip one ; pass the wool back, knit one ; repeat to the end of the row.

Third row—with claret, slip one ; knit one ; repeat to the end of the row.

Fourth row—bring the wool forward ; slip one ; pass the wool, back, knit one ; repeat to the end of the row.

Fifth and sixth rows—same as first and second, in blue.

HONEYCOMB STITCH FOR A BAG.

Cast on any number of stitches that can be divided by five.

First round—bring the wool forward, knit two together, taken at the back ; knit three :—repeat to the end of the round.

Second and third rounds—repeat the first, making one extra plain stitch at the commencement.

Fourth round—plain knitting.

Fifth round—bring the wool forward, knit three ; knit two together.

Sixth and seventh rounds—same as the fifth.

Eighth round—plain knitting, making one additional stitch, to bring the pattern correct in the next row.

BABY'S HOOD.

Cast on fifty stitches, and knit eighty plain rows ; sixty of which are to be rolled up to form the front.

Sew together three inches of the cast on part; and draw up the remainder for the crown.

Cast on fifty stitches for the hood, and work forty plain rows.

No. 18 needles, and double German wool.

When finished, it may be lined with white silk or satin, and trimmed with narrow satin ribbon.

LONG SLEEVES TO WEAR UNDER THE DRESS.

No. 14 needles, and six-thread embroidery fleecy.

Cast on forty-two stitches very loosely, alternately knit, and pearl, three stitches, for twelve turns.

Knit ten turns plain.

Knit thirty-five turns, plain,—increasing one stitch on each turn.

Knit twenty turns, plain,—increasing one stitch every other turn.

Repeat the twelve turns as at the commencement.

OPEN STITCH FOR A LIGHT SHAWL, D'OYLEY, ETC.

Cast on any number of stitches that can be divided by three.

First row—bring the wool forward, knit two together, taken at the back; slip one; repeat to the end of the row.

Every succeeding row is the same.

JARRETIÈRES.

Cast on eighteen stitches.

Knit in double knitting in rows backwards and forwards, until of the desired length.

EXPLANATION OF TERMS USED IN KNITTING.

To cast on.—The first interlacement of the cotton on the needle.

To cast off.—To knit two stitches, and to pass the first over the second, and so on to the last stitch, which is to be secured by drawing the thread through.

To cast over.—To bring the cotton forward round the needle.

To narrow.—To lessen, by knitting two stitches together.

To seam.—To knit a stitch with the cotton before the needle.

To widen.—To increase by making a stitch, bringing the cotton round the needle, and knitting the same when it occurs.

A turn.—Two rows in the same stitch, backwards and forwards.

To turn.—To change the stitch.

A row.—The stitches from one end of the needle to the other.

A round.—A row when the stitches are on two, three, or more needles.

A plain row.—That composed of simple knitting.

To pearl a row.—To knit with the cotton before the needle.

To rib.—To work alternate rows of plain and pearl knitting.

To bring the thread forward.—To bring the cotton forward so as to make an open stitch.

A loop stitch.—Made by bringing the cotton before the needle, which, in knitting the succeeding stitch, will again take its own place.

To slip or pass a stitch.—To change it from one needle to the other without knitting it.

To fasten on.—the best way to fasten on is to place the two ends contrariwise, and knit a few stitches with both together. For knitting with silk or fine cotton, a *weaver's knot* (as represented in the annexed engraving), will be found the best.



To take under.—To pass the cotton from one needle to the other, without changing its position.

Pearl, seam, and rib-stitch,—all signify the same.

N.B. The sizes of the needles are given according to the *filière*, drawn at page 94.

It is necessary in giving or following directions for knitting, to caution knitters to observe a medium in their work—not knitting either too loose or too tight.

HINTS ON KNITTING.

A plain stitch at the beginning of each row, called by Madame Gaugain *an edge stitch*, is a great improvement in most instances, as it makes an uniform edge, and the pattern is kept more even at its commencement. In most knitting, the edge-stitch is slipped.

It is said that knitting should be taught to children, when young; it is curious to observe how much more readily those persons handle the needle, who have learnt it in childhood.

It is easiest to learn to knit by holding the wool over the fingers of the left hand; the position of the hands is more graceful when thus held.

It is always advisable to cast on loosely.

When it is requisite to cast off, and continue the row on a separate needle, it is sometimes better to run a coarse silk through the cast off stitches; they are easily taken up when required,

and the inconvenience of the idle needle is avoided,—as for instance, in working children's shoes.*

* It is not perhaps generally known, that the crimson caps worn by the Turks (some of which are occasionally seen in this country), are knitted. The Fèz manufactory of Eyoub, at Constantinople, established by Omer Lufti Effendi, is thus described, from a recent visit by Miss Pardoe.—“As we passed the threshold, a most curious scene presented itself. About five hundred females were collected together in a vast hall, awaiting the delivery of the wool which they were to knit; and a more extraordinary group could not perhaps be found in the world. There was the Turkess with her yashmac folded closely over her face, and her dark feridjhe falling to the pavement: the Greekwoman, with her large turban and braided hair, covered loosely with a scarf of white muslin, her gay-coloured dress, and large shawl: the Armenian, with her dark eyes flashing from under the jealous screen of her carefully-arranged veil, and her red slipper peeping out under the long wrapping cloak: the Jewess, muffled in a coarse linen cloth, and standing a little apart, as though she feared to offend by more immediate contact: and among the crowd, some of the loveliest girls imaginable.”

This establishment is on a very extensive scale, three thousand workmen being constantly employed. The wool is spread over a stone-paved room, where it undergoes saturation with oil; it is then weighed out to the carders, and afterwards spun into threads of greater or less size, according to the quality of fèz for which it is to be knit. The women then receive it in balls, each containing the quantity necessary for a cap; and these they take home by half a dozen or a dozen at a time, to their own houses, and on restoring them, receive a shilling for each of the coarse, and seventeen pence for each of the fine ones.

The fèz afterwards undergoes various operations, such as felting, blocking, dyeing, etc., when it assumes the appearance of a fine close cloth. It is then carried to the marker, who works into the crown the private cypher of the manufacturer, and affixes the short cord of crimson which is to secure the tassel of purple silk, with its curious appendage of cut paper. The last operation is that of sewing on the tassels, and packing the caps into parcels containing half a dozen each, stamped with the imperial seal. Fifteen thousand caps a month are produced at the manufactory of Eyoub.

We must not close the subject of knitting, without briefly alluding to the productions of Barège, the Shetland Isles, and Sanquhar.

The village of Barège, situated on the French side of the Pyrennees, at the foot of these lofty mountains, is celebrated for that peculiar description of knitting, where various coloured wools, and sometimes gold and silver, are introduced to form most elegant patterns. The knitting from the Shetland isles

is very similar to that of Barège, but generally of one uniform colour. The wool with which the real Shetland knitting is done, is peculiar to these islands, and spun by the peasants; the particular race of sheep from which it is produced is said to resemble those in the mountains of Thibet, more than any other European breed. Sanquhar, in Dumfriesshire, was formerly celebrated for its manufacture of knit stockings; but that branch of industry received a fatal check at the commencement of the American war, although it still affords employment for numerous families; and the particular description of stocking there made is still much prized.

CHAPTER XVIII.

Netting.

"Not aine damzell, which her vaunteth most
In skilfull knitting of soft silken twyne;
Nor aine weaver, which his worke doth boast
In diaper, in damaske, or in lyne;
Nor aine skild in workmanship embost;
Nor aine skild in loupes of fingring fine;
Might in their divers cunning ever dare
With this so curious networke to compare."

SPENSER.

"Ideal visits I often pay you, see you posting round your sylvan walks, or sitting netting in your parlour, and thinking of your absent friend."

SEAWARD'S *Letters*.



IN the museum of Montbijou, at Berlin,* are preserved specimens of the nets made by the Egyptians above three thousand years since; and in this, and other collections, are some of the needles they employed in netting—instruments similar to those of the present day. These nets are such as were used for fishing

* This collection of Egyptian antiquities was formed by M. Passalacqua and General Minutoli, and is one of the most curious in Europe.

and fowling, but we are not to infer, that even in this remote age, they were ignorant of netting of a finer description : indeed, if we may credit the ancient writers, their productions of this kind far surpassed those of modern times.*



There is scarcely a hunter or a fisherman who does not understand *netting* in its rudest and simplest style. The instruments requisite are,—a pin or mesh, on which the loops are made, and by which their size is consequently determined; and a needle shaped into a fork of two prongs at each end, the ends of the

* Their nets were made of flax, and some of the threads used for them were remarkable for their fineness; so delicate were these nets, says Pliny, (lib. xviii. c. 2) "that they would pass through a man's ring, and a single person could carry a sufficient number of them to surround a whole wood. Julius Lupus who died while governor of Egypt, had some of these nets, each string of which consisted of one hundred and fifty threads; a fact perfectly surprising to those who are not aware, that the Rhodians preserve to this day, in the Temple of Minerva, the remains of a linen corslet, presented to them by Amasis, king of Egypt, whose threads are composed each of three hundred and sixty-five fibres; and in proof of the truth of this, Mutianus, who was thrice consul, lately affirmed at Rome, that he had examined it; and the reason of so few fragments remaining, was attributable to the curiosity of those who had frequently subjected it to the same scrutiny."—Herodotus (lib. iii. c. 47) also mentions this corslet, and another presented by the same king to the Lacedæmonians. He says, "it was of linen, ornamented with numerous figures of animals worked in gold and cotton. Each thread of the corslet was worthy of admiration, for though very fine, every one was composed of three hundred and sixty other threads, all distinct; the quality being similar to that dedicated to Minerva at Lindus."

prongs meeting, and forming a blunt point, which will allow of the needle being passed, either end foremost, through a small loop. The twine wherewith the net is to be formed, is first wound upon the needle by passing it alternately between the prongs at each end, so that the turns of the twine may be parallel to the length of the needle, and be kept on it by the forks. With these instruments we will endeavour to explain the process of netting; for whether it be for a fisherman's net or a plain purse of the finest material, it is still the same.

A foundation must first be made with a long loop of twine, which may be fixed to any support, one end of the twine on the needle being attached by a knot to this loop. The *mesh* or pin is then taken in the *left hand*, between the thumb and two first fingers, and held close up to the knot above-mentioned, and *under* the twine. The *needle* being held in the *right hand* between the thumb and forefingers (in the manner represented), is to be passed under and round the left hand, so that the twine may form a loose loop over all the fingers, *except the little one*. The twine must be held in this position between the left-hand thumb and the upper front of the pin. The needle is then passed *back* again round the pin, but allowing the twine from it to form a larger loop, to embrace the little finger also. By this action the needle will be brought round 'in front of the pin; and then must be passed under the *first* loop, between the pin and the fingers holding it; also through the foundation loop; and lastly, *over* the part of the twine which proceeds *backwards* from the thumb to form the second loop. This being done, the needle is to be held in its position by means of the pin and the fingers, until the right hand can be brought round to pull it through the passage in which it is engaged. The needle being drawn out, and once more in the right hand, all the fingers of the left are to be dis-

engaged from the loops of the twine, *except* the little one, which must still retain the second loop which was formed round it. By means of this hold of the little finger, the twine must be drawn up to the pin, and the knot formed by these manœuvres made tight on the foundation.

A succession of loops is to be made by a repetition of this process, until as many have been formed on the foundation as may be necessary for the width of the net. As the pin is filled, or covered by these loops, it is to be pushed on to the right, and some loops allowed to drop off it at the left-hand end. The whole row being done, and the pin drawn out, a row of equal loops will be found hanging from the foundation attached by knots, and sliding freely along it.

Having thus formed one row of meshes, the work is turned over, so as to reverse the ends of that row, in order that in netting a second back again, it may be done in the same direction as that in which the first was made, namely,—from left to right. To commence this second and all subsequent rows, place the pin again close up to the bottom of the last row of loops, and repeat the action with the needle as before, only that instead of having to pass the needle through the loop of the foundation, pass it in succession, for every new knot, through each loop of the row already done, each knot being thus formed at the bottom of the loop above it. In using the needle, a sufficient quantity of twine must be kept always unwound off it, to allow of its being moved freely round the pin and hand.

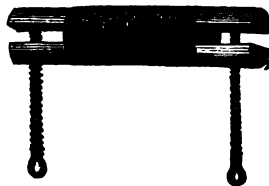


The above engraving illustrates the knot made in netting, before it is tightened, showing the turns of the twine which form it.

PLAIN NETTED GENTLEMAN'S PURSE.

Five skeins of coarse netting silk, and a mesh No. 13, will be required.

Net on a foundation of eighty stitches for the width, and continue until you have ten inches in length; this will make a full-sized handsome purse. When done, net up the sides, and tack up the opening; damp it slightly and put it on a purse stretcher, as in the annexed engraving, allowing it to remain for some time. When taken off the stretcher, untack the opening, gather up the ends, and put on the trimmings.



Dark blue, brown, crimson, and green, are the most serviceable colours.

A LADY'S PURSE.

Four skeins of fine netting silk, with a mesh No. 10, will be required; the purse should be about nine inches in length. They are pretty when netted with five rows of one colour, and three of another. Cerise and slates harmonize well;—middle blue and yellow drab, green and stone colour, gold colour and brown, black and blue, light green and claret,—will all be found good.

A GENTLEMAN'S PURSE WITH ENDS OF DIFFERENT COLOURS.

This will take two skeins of each coloured netting silk, and a No. 13 mesh.—Commence on a foundation of eighty stitches with dark green, net forty-five stitches, return back on them; net thirty-five and return; net twenty-five and return.—Commence with ponceau on the last stitch of the foundation, net thirty-five stitches to meet the green; loop the needle in the green, and return.—Net backwards and forwards until the whole of the green loops are filled up. Make the same pattern with ponceau, looping the needle into the green; four points of each are sufficient for the purse.—Damp and stretch as before.

Bright French blue, and stone colour, claret and middle green, drab and crimson, will make pretty purses.

A LADY'S PURSE WITH POINTS.

Four skeins of fine netting silk, with a No. 9 mesh. Net on a foundation of ninety stitches with stone colour. Net fifty stitches, and return back on them; net forty, and return; net thirty, and return. Proceed as with the former purse, with ponceau, making five points of each colour.

A PRETTY PURSE WITH CHINE SILK.

The number of stitches on the foundation depends on the size of the silk. Net three rows with a plain coloured silk, and five with a chiné silk. Repeat these rows alternately.

One reel of plain, and two of chiné silk will be required.

NETTING WITH BEADS.

When beads are to be introduced, a fine long darning needle is to be used instead of the netting needle, for working the bead rows. Thread the needle with a sufficient quantity of silk for each row, or part of a row, as may be necessary; thread each bead as required, and pass it on the top of the mesh, net a stitch and pass the silk under the mesh, and through the bead, pass the silk back again under the mesh, and draw the bead with it, which leaves the bead on the knot.

A PLAIN NETTED PURSE WITH A BEAD MOUTH.

Four skeins of extra fine netting silk, and a mesh No. 6, are required.—Commence with a foundation of one hundred and twenty stitches, and net a piece seven inches in width. The mouth of the purse is made as follows:—the annexed engraving represents one side of it.



No. 30.

First row—net forty-two plain stitches; one bead stitch; one plain; two bead; two plain,—alternately eight times; one plain; one bead; forty-two plain.

Second row—net forty-five plain; three bead; one plain,—alternately eight times; forty-five plain.

Third row—net forty-six plain; two bead; two plain,—alternately eight times; forty-six plain.

A PRETTY SEME PURSE WITH STEEL OR GOLD BEADS.

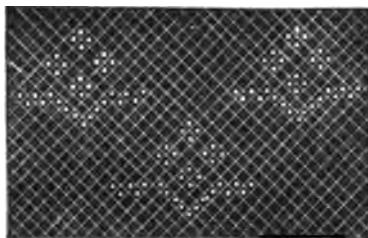
Four skeins of fine netting silk, and a No. 8 mesh.

Commence on a foundation of one hundred stitches. Net one plain row. In the second row, net a plain stitch and a bead stitch alternately. The next row is plain. In the fourth row, commence with the bead stitch.

AN ELEGANT NETTED PURSE WITH STEEL BEADS.

This will require four skeins of the finest netting silk, and a mesh No. 3, with very small steel beads. The ends of the foundation are joined,—the purse being netted round.

Net four plain rows before the pattern commences. There are six sprigs of beads in the round, five stitches between each, as in the following engraving.



No. 31.

In the first half of the purse there will be seven rows of these sprigs. The pattern is then reversed, to form the other end: the

points of the sprigs meeting each other. The opening of the purse commences with the fifth row of the pattern. The pattern is much more graceful in the netting, than can be represented on the diamonds of the engraving.

PLAIN NETTED MITTENS.

Commence on a foundation of forty-eight stitches with a No. 12 mesh, and five skeins of fine black netting silk. Net four plain rows; then one row with a mesh double the size, which forms the loops for the ribbon. With the first mesh, net five plain rows. In the next row unite both ends, and net one plain round, increasing on the twelfth stitch. Net one, increase again, and net the remaining stitches. Net sixteen rounds, increasing two stitches to form the thumb on every alternate round in the same place as the first increase stitches. Unite the stitches intended for the thumb, net seven rounds for the length of the thumb, decreasing one or two stitches each round to make it set close. With the second mesh net two stitches in every loop. Net one round, taking the two stitches together, and finish with two or three rounds on a still finer mesh. Net as many rounds as are necessary to make the hand of the mitten, and finish as directed for the thumb.

Run in the ribbon to tie at the wrist, and trim with lace.

A KNITTER'S BAG WITH RING.

Net on a foundation of sixty stitches with coarse netting silk or union cord, and a mesh No. 16. When the bag is of half the depth desired, net in a gilt ring, or one of wire, which has been previously covered with silk in button-hole stitch. Net the

other half of the bag. It is to be drawn up with a ribbon, and a bow or tassel placed at the bottom.

A CHECKED OR DICE PATTERN PURSE.

Two skeins of second-sized netting silk of a bright scarlet, and two of dark slate colour, with a mesh No. 10, will be required.—Make a foundation of ninety-eight stitches, and commence with seven stitches of scarlet, netting seven rows. Join the slate-coloured silk to the seventh stitch of the first row of the scarlet, and again net seven more rows on the next seven stitches of the foundation, looping in the last scarlet stitch on each row.—Repeat these squares of scarlet and slate colour, until the purse be sufficiently long,—reversing the squares.

This is not the usual way of netting this purse, but we prefer it, as being the easiest. A round star of seven beads, as in pattern No. 30, may be effectively added in the centre of each square.

Whenever the silk is cut off, enough must be left to make a *weaver's knot* with the next colour.

GREEKIAN NETTING, OR FILET ROSE.



No. 32.

This is prettiest worked with fine silk, when two meshes, Nos. 9 and 18, are required. Net one plain row with the large mesh.

In the next row, use the small mesh, put the silk round the fingers as in plain netting, pass the needle through the finger loop, into the first stitch, and from that pass it into the second, draw the second through the first, and again draw the first through the second, and finish the stitch by pulling the silk tight and withdrawing your fingers from the finger loops. The next stitch to be netted, is a small loop that appears to go across the stitches twisted together. These last movements form the pattern, which is to be repeated to the end of the row. The next row is plain netting with the large mesh.

This may be used for mittens, purses, curtains, scarfs, &c., of course varying the size of the material and the meshes.

A PURSE IN GRECIAN NETTING.

Net three plain rows on a round foundation of fifty stitches, with a No. 9 mesh.

In the next row, with a No. 18 mesh, net the stitch as described in the preceding. When as many patterns are done as are sufficient for one end of the purse, net the opening backwards and forwards in plain netting on the small mesh, and finish the other end with Grecian netting as before.

MITTENS IN GRECIAN NETTING.

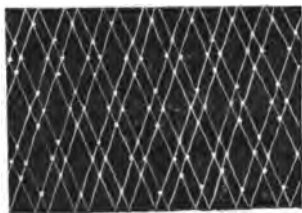
Net six plain rows on a foundation of fifty stitches with fine black netting silk, with a mesh No. 9. Net one row with a mesh No. 18, to form the holes for the ribbon. Net four plain rows with the small mesh, and one row with the large mesh. Commence the Grecian netting as before described, with the small mesh. Unite the two ends, and in the next round, increase by

netting two stitches in one in the sixteenth loop. Net six stitches, and increase again, and then continue to the end of the round. Net fourteen rounds of the pattern, increasing as before in every third round. Unite the stitches intended to form the thumb, and net five rounds of the pattern. Finish by netting on the No. 9 mesh two stitches in every loop, with the silk twice round the needle. Net one row, taking two loops together, and three rows of plain netting. The hand is to be continued and finished in the same way.—Trim the edges with lace.

NETTED FRINGE.

With a No. 18 mesh, net the length required, allowing the stitches to drop off on the left-hand end. Net another row the same. For the third row, take a flat mesh of the width of the fringe desired, the grooved edge being downwards, and net one row. These loops are then to be cut;—they may be thus left, or knotted two and two. The size of the mesh mentioned is adapted for a fringe of coarse cotton, or four-thread fleecy.

SINGLE DIAMOND NETTING.



No. 33.

Net on a foundation with fine silk, and No. 10 mesh. Every alternate stitch is to be made a loop stitch, by putting the silk twice round the mesh.

TREBLE DIAMOND NETTING.

Net three plain rows for the commencement; then—

First row—make a loop stitch, by putting the silk twice round the mesh; net three plain stitches; repeat to the end of the row.

Second row—net a plain stitch over the loop stitch; make a loop stitch; net two plain stitches; repeat to the end of the row.

Third row—net one or two plain stitches, as the pattern may require; make a loop stitch; net a plain stitch; repeat the two last alternately to the end of the row.

Fourth row—net three plain stitches; make a loop stitch; repeat to the end of the row.

N.B. Always withdraw the mesh before netting the loop stitch.

This netting is best adapted for D'Oyleys, tidies, etc. If for a purse, about forty or forty-five stitches will be required for the foundation.

DIAMOND NETTING OF FIVE STITCHES.



No. 34.

Commence on a foundation of any odd number of stitches.

First row—make one loop stitch; net five plain stitches; repeat to the end of the row—finish with a loop stitch.

Second row—net one plain, over loop stitch ; make one loop stitch ; slip out the mesh ; net four plain ; repeat—finish with a plain stitch, over loop stitch.

Third row—net one plain ; make one loop stitch ; slip out the mesh ; net three plain ; slip out the mesh ; net one plain, over loop stitch ; repeat—finish with a plain stitch, over loop stitch.

Fourth row—net one plain ; net one plain, over loop stitch ; slip out the mesh ; net two plain ; slip out the mesh ; net one plain, over loop stitch ; repeat—finish with a plain stitch.

Fifth row—net one plain ; net one plain, over loop stitch ; make a loop stitch ; slip out the mesh ; net two plain ; slip out the mesh ; net one plain, over loop stitch ; repeat—finish with a plain stitch.

Sixth row—net two plain ; net one plain, over loop stitch ; make a loop stitch ; net one plain, over loop stitch ; net one plain ; repeat—finish with a plain stitch.

Seventh row—net two plain ; net one plain, over loop stitch ; make a loop stitch ; net two plain ; repeat—finish with a plain stitch.

Eighth row—net three plain ; slip out the mesh ; net one plain over loop stitch ; slip out the mesh ; net one plain ; repeat—finish with a plain stitch.

Ninth row—net two plain ; slip out the mesh ; net one plain, over loop stitch ; slip out the mesh ; net one plain ; repeat—finish with a plain stitch.

Tenth row—net two plain ; slip out the mesh ; net one plain, over loop stitch ; net one plain ; net one plain, over loop stitch ; make a loop stitch ; slip out the mesh ; repeat—finish with a plain stitch.

Eleventh row—net one plain ; slip out the mesh ; net one plain, over loop stitch ; net two plain ; net one plain, over loop stitch ;

make a loop stitch; slip out the mesh; repeat—finish with a plain stitch.

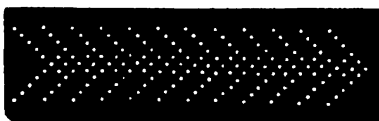
Twelfth row—net one plain; net one plain, over loop stitch; net three plain; net one plain, over loop stitch; repeat—finish with a loop stitch.

Commence again as at first row.

SEMÉ PURSE, DIAMOND PATTERN.

Extra fine netting silk, with steel or gold beads, and a mesh No. 3.

Net on a round foundation of seventy-two stitches; net four plain rows. In the next row, place a bead on every sixth stitch; in the next, on every fifth and sixth stitch, and in the next, again on every sixth, so as to form a diamond. Net four plain rows, and repeat the pattern in beads, so as to come in the centre stitch of the former rows.



No 35.

The above pattern is intended for the opening of the purse, in beads, reversed in the centre. It may also be used for a purse in different coloured stripes, each alternate stripe having the pattern in steel beads.

PLAIN OPEN NETTING, OR FILET À BAGUETTE.



No. 36.

Commence with three or four rows of plain netting; then one row of loop stitches,—made by putting the silk twice round the mesh. Repeat from the three rows of plain netting.

FOND DE BERLIN.

Le fond de Berlin se tricote de la manière suivante: après avoir fait quelques rangées de mailles ordinaires, on passe le fil une fois autour du moule; au lieu de prendre tout de suite la maille suivante, on la cherche avec la pointe de la navette à travers celle qui se trouve dessus; l'ayant courbée un peu vers soi on y passe la navette, et l'on tire fortement le fil. La maille voisine un peu tirée par là, s'avance et forme une petite oreille. Elle est achevée aussitôt de la manière ordinaire. Après cela, on passe le fil autour du moule, et l'on procède, comme il vient d'être enseigné, jusqu'à la fin de la rangée, en observant d'alterner. Lorsqu'on ôte les mailles, il s'en trouve alternativement de grandes et de petites. Dans la rangée suivante, elles sont toutes égales; mais il faut bien prendre garde à la tension du fil parce que de deux nœuds l'un

doit être lâche, lorsque la maille est petite. La troisième rangée est tricotée comme la première, et la quatrième comme la seconde, et ainsi de suite. Dans la première rangée, la maille voisine de celle qui est entrelacée, se trouve un peu étroite, mais dans les suivantes, elle est plus grande, et se tricote aussi commodément que les autres.

FILET ROSE.

C'est presque de la même manière que se tricote le fond de Berlin. Lorsqu'il y a quelques rangées de mailles ordinaires de faites, et qu'il s'agit de commencer le filet-rose, on met le fil comme de coutume, sans le passer autour du moule ; mais avant de tricoter une maille, il faut la chercher, comme dans le fond de Berlin, à travers celle qui se trouve dessus. La maille voisine qui se tend aussi en prenant la forme d'une petite oreille, est tricotée tout de suite, comme à l'ordinaire : la troisième se fait de même que la première, et ainsi de suite. La rangée suivante se tricote de la manière accoutumée, mais la troisième doit être semblable à la première, et la quatrième à la seconde ; ce filet se continue de la sorte jusqu'à la fin.

FILET À BÂTON ROMPU.

Une fort belle espèce de filet, c'est celui qui ressemble à un bâton rompu. En commençant une rangée, on passe le fil une fois autour du moule, et la maille se tricote comme à l'ordinaire ; la seconde se fait sans qu'il soit nécessaire de passer le fil autour du moule, mais la troisième doit être semblable à la première, et ainsi de suite alternativement. Dans cette espèce de tricotage, il faut que les mailles soient en nombre pair, parce qu'à la dernière de chaque rangée, le fil ne doit pas être passé autour du moule, lorsqu'il l'a été à la première.

Quand la première rangée est finie, il se trouve une grande maille et une petite sur deux. L'on fait ensuite les mailles égales à la manière accoutumée. La troisième rangée est semblable à la première, et la quatrième à la seconde, et ainsi de suite jusqu'à la fin du filet. Trois sortes de carrés différents, de grands et de petits, de parfaits et de longs, se succèdent alternativement dans ce tricotage, et lui donnent une fort belle apparence.

FILET ROND.

Le filet rond se tricote comme à l'ordinaire, avec cette différence, qu'au lieu de passer la navette dans une maille, de bas en haut, on la passe de haut en bas. De cette manière, les mailles deviennent rondes, et le tissu reçoit beaucoup d'élasticité. Partout le fil a l'air d'être tors.

NETTED MITTENS WITH SILK AND WOOL.

First round—net on a foundation of one hundred and twelve stitches with black netting silk, No. 13 mesh.

Second round—plain netting with blue wool, over an ivory mesh half an inch deep.

Third round—with silk,—netting two stitches in one, with the first mesh.

Fourth round—same as second.

Fifth and sixth rounds—with black silk.

Seventh round—blue wool, with ivory mesh. An India-rubber band, or a ribbon passes through this row, to secure the mitten at the wrist.

Eighth and ninth rounds—black silk.

Tenth round—blue wool, on ivory mesh,—one quarter of an inch in width.

Repeat alternately two of black, and one of blue, for eight rounds.

The nineteenth round—will be two of black silk,—when fifteen stitches are to be united to form the thumb, which is netted in alternate rounds of silk and wool, until of sufficient length. Continue the other part in the same manner, and finish with three or four rounds of black silk.

NETTED CUFF WITH SILK AND WOOL.

First and second rows—net on a foundation of ninety-six stitches, and net one plain row with middle blue floss silk, and a mesh No. 11.

Third row—with an ivory mesh half-an-inch wide, with buff German wool.

Fourth row—with small mesh, net two stitches in one with wool.

Net fourteen rows alternately with the large and small meshes for the inside half of the cuff.

Nineteenth, twentieth, and twenty-first rows—in dark brown wool.

Net two rows with the small mesh on blue silk, alternately with seven rows of wool, in shades from brown to light buff, and finish with an edge as at the commencement.

This cuff is to be sewn up at the side, or it may be worked in rounds.

The fancy stitches in netting are best calculated for scarfs, D'Oyleys, curtains, etc. It is easy to apply any of the above directions, by merely using the cottons, wools, and meshes, of the size best adapted for the various purposes.

CHAPTER XIX.

Braiding and Appliqué.

"Show me the piece of needlework you wrought."

BEAUMONT AND FLETCHER.



RAIDING, although the most simple kind of ornamental needlework, is nevertheless capable of great beauty and perfection.—The costly works in gold and silver, executed by the Turks and the inhabitants of the Greek islands, are principally of this description.

Braid may be worked upon velvet, cloth, satin, silk, or leather: either is equally suitable, according, as it may be adapted to the article the work is designed for; but braiding on velvet intermixed with gold, is the most elegant and *recherché*. The pattern (the lines of which should be kept curved as much as possible), must be drawn on the material. The principal art in working, consists in keeping the braid or cord exactly in a line

with the drawing, taking care that the various scrolls are well rounded and even, and the corners sharply turned. Much of the beauty of the work depends on making the sharp turns flat and pointed,—which must be done by properly sewing the braid at their extreme points; the stitches should be regular, and of an equal length. Every separate piece of braid or cord must be commenced and finished, by passing its end through, and under the material, with a braid needle. Where gold cord is intended to be sewn on by the side of the braid, the line of the drawing should be carefully preserved above that of the braid; and care must always be taken to keep the braid, in every part, either within or without the line of the pattern, which, if not attended to, will completely destroy the effect of the design.

Groups of flowers are sometimes worked in different coloured braids; but this description of work is very tedious, and unless beautifully arranged, it has a common appearance; nevertheless most beautiful specimens are occasionally to be seen.

The prettiest kind of braiding is that where a silk braid is accompanied, on one or both sides, with a fine gold cord,—a species of work adapted for bags, folios, sachets, boxes, note cases, &c. By a skilful admixture of different coloured braids with gold braid and gold cord, a splendid effect may be produced. Gold or union cord, in a *vermicelli* pattern, may be tastefully introduced; and where braid alone is used, it can be varied by the addition of *épiné* with gold passing, or silk.

It is preferable to use the silk of the braid itself for sewing it on, as, from its thus matching exactly in colour, the stitches cannot so well be detected. This may be done by cutting off a piece of braid the length of a needleful of silk, and drawing out each thread as required. All braid work, except that on velvet, when finished, should be passed under a roller, the face of the work

being covered with tissue paper: this flattens the braid, and adds much to the beauty of its appearance.

APPLIQUÉ is the laying of one material over another,—as cloth, for instance, where one or more pieces of different shapes and colours, in the form of flowers or other figures, are placed on the surface of another piece which forms the ground, and are afterwards secured at their edges with braids or cord. This style of work has been practised in some instances with so much taste and ingenuity, that it has rivalled embroidery, and for many Turkish designs seems almost preferable to any other kind.

Appliqué may be composed of pieces of cloth, velvet, satin, silk, or leather, cut into the shape of flowers, scrolls, or other designs. The pattern should be drawn upon the material intended for the appliqué, and a corresponding one upon that forming the ground, which latter may also consist of either of the above materials. If velvet, satin, or silk, be used, it will be necessary to have a thin paper pasted at the back, before the appliqué is cut out, which renders them firmer, and prevents their unraveling. These pieces are to be carefully tacked down on the material, and the edges worked with braid or cord, the colours of which may be varied according to taste; but where flowers are intended to be represented, a braid, the colour of the flower or leaf, is to be preferred. The leaves may be veined with braid or cord, or with twisted silk; and the centres of some flowers may be worked in French knots. (See page 122.) Vine leaves are peculiarly adapted to this description of work, the tendrils of which may be formed of union cord.

For bags and folios, a very pretty kind of appliqué may be made, by using various coloured silks on a ground of cachemir or merino. Velvet appliqué, edged with gold cord, on satin, or

velvet, is also suitable for bags, slippers, sachets, caps, pillows, etc. Satin, edged with chenille, is sometimes used ; as also morocco leather, or kid, stamped with designs in gold : when placed on satin, velvet, or cloth, the latter should be edged with gold braid or cord, and may be further enriched by the margin of the leather being cut into scallops or vandykes, and the gold cord turned into a circle at each point. For table-cover borders, ottomans, and other large pieces of work, a set pattern may be used with good effect, when embroidery can be introduced into some of the compartments, giving it a very rich and Persian-like appearance.

A beautiful description of appliqué, combined with embroidery, was much in vogue a few years since, particularly for handscreens, where the flowers and leaves were formed of velvet, and the stalks embroidered with gold bullion. Some of these "fleurs de fantaisie" were made flat, others were raised by numerous small velvet leaves, carefully laid one partly over the other, and tacked down with a fine silk ; these leaves (*lames de velours*) required to be accurately cut with a steel punch.

CHAPTER XX.

Bead Work.

"With stones embroider'd, of a wondrous mass;
About the border, in a curious fret,
Emblems, impresas, hieroglyphics set."

DRAYTON.



THE Germans excel in all kinds of bead work, some of which are extremely beautiful; they are principally applicable to small articles, such as folios, presse-papiers, card and cigar cases. Purses and bags are made of beads, but their weight renders them sometimes objectionable.

The paucity of colours in which glass beads can be obtained, limits this description of work to arabesque, gem, and scroll patterns, or for working flowers in neutral tints: other designs, such as flowers and figures, are sometimes executed, but, from the want of the proper shades, they are extremely defective. The opaque

turquoise beads,—among the most beautiful of those manufactured, are generally used for the grounds; an opal bead, lately introduced, is extremely pretty intermixed with others.

Besides glass beads, gilt and silver beads, both plain and cut, and steel beads, are frequently used for this kind of work; the latter, for the sake of variety, being sometimes manufactured of a dark purple tint.

The designs for bead work are generally taken from Berlin patterns: the beads are attached to a canvas by a waxed sewing silk, but a fine twisted cotton thread is used for this purpose in Germany. Half cross stitch, or across two threads each way of the canvas on the slant, is the usual method of working them.

Beads of all kinds are commonly introduced by the Germans into their patterns, the principal portions of which are worked with wool or silk, whether on cotton or silk canvas, and not unfrequently with a pleasing effect. The use of beads, however, in the higher departments of the art, when we wish to imitate painting, is totally inadmissible—at least, if we have any regard for the laws of good taste. In historical subjects, even the admixture of gold and silver threads, is not in good keeping; but to enrich parts of the drapery and other portions of the design with heavy masses of beads, or with raised work, as is frequently done in Germany, is so gross an infringement of all the proprieties of art, that it cannot be too scrupulously avoided.

Some of the most beautiful bead work is done in *tricot*, with a fine cotton or silk; but it is a more laborious and expensive method of producing the same effect, although for some few purposes it is infinitely superior. Purses made with beads, in imitation of netting, are also very pretty, but perhaps more curious than useful.

With respect to beads, it may not here be improper to observe,

that a great difference exists in the quality of all sorts of steel and gilt beads, causing a variation sometimes of as much as three or four hundred per cent. in their value: to those who cannot at first perceive the difference, time will soon show the inferiority in the wear of the one in comparison with the other.

Bead work may be done on canvas of several sizes, according to the size of the beads; the canvas usually employed measures about thirty-eight threads to the inch.*

* It is, perhaps, not generally known, that all the glass beads used for needle-work are manufactured at Murano, near Venice. Tubes of coloured glass are drawn out to great lengths and fineness, in the same manner as those of more moderate lengths are made in this country for thermometers; these are cut into very small pieces, of nearly uniform lengths, on the upright edge of a fixed chisel. These elementary cylinders are then put into a mixture of fine sand and wood ashes, where they are stirred about until their cavities get filled. This mixture is then put into an iron pan, suspended over a moderate fire, where, by being kept continually stirred, they assume a smooth rounded form. They are then removed from the fire, cleared out in the pore, and strung in bunches, constituting the beads as we meet with them in commerce. Great quantities of these beads, packed in casks, are exported to all parts of the world.

CHAPTER XXI.

Needlework of the English Queens and Princesses.

"And, round about, her worke she did empale
With a faire border wrought of sundrie flowres,
Enwoven with an yvie-winding trayle :
A goodly worke, full fit for kingly bowres ;
Such as dame Pallas, such as Envie pale,
That all good things with venomous tooth devowres,
Could not accuse."

SPENSER.

"She wrought so well in needle-worke, that shee,
Nor yet her workes, shall ere forgotten be."

JOHN TAYLOR.



WHEN this volume was commenced, a list of contents was framed, to which we intended to adhere, and each chapter has been written in accordance with the plan. The present one was proceeding in the steps of its predecessors, when we discovered that we had already exceeded the limits proposed, and we

are unwillingly obliged to treat this interesting portion of our subject more briefly than was at first intended, to the sacrifice indeed of much valuable material.

In a former chapter, mention has been made of the works of the four daughters of Edward the Elder, as also of the astonishing labours of Matilda, consort of William the Conqueror. The second wife of Henry I,—Adelais, the daughter of Godfrey, duke of Lorraine,—was celebrated for her needlework; and an especial mention is made of an embroidered standard, of her work.

The first queen of Henry VIII, Katharine of Arragon, devoted most of her leisure hours to needlework. "In her greatness," says Bishop Burnet, "she wrought much with her own hands, and kept her women well employed about her."* Shakspeare, in the third act of his *Henry VIII*, represents Katharine as engaged at needlework with her women, when the two cardinals, Wolsey and Campeius, are introduced to her presence. The scene commences with:—

Q. Kath. Take thy lute wench: my soul grows sad with troubles:
Sing, and disperse them, if thou canst: leave working.

Taylor, also, in the "Needles Excellency," speaks of her as celebrated for her needlework:—

"I Read that in the seventh King *Henries* raigne,
Fair *Katharine*, Daughter of the Castile King,
Came into England with a pompous traine
Of *Spanisk* ladies, which she thence did bring.
She to the eighth King *Henry* married was,
And afterwards divorc'd, where vertuously
(Although a *Queene*), yet she her days did passe
In working with the *Needle* curiously,

* "History of the Reformation," p. 192.

As in the Towre, and places more beside,
 Her excellent memorialls may be seene;
 Whereby the *Needle's* prayse is dignifide
 By her faire Ladies, and herselfe a Queene.
 Thus far her paines, here her reward is iust,
 Her workes proclaime her prayse, though she be dust."

Anne Boleyn, who was educated at the Court of Francis I, devoted a large portion of her time to the occupation of the needle, in working tapestry.*

Sir Thomas Chaloner, in his elegy on Lady Jane Grey, commends her not only for her beauty, but also for that which was a greater charm, her intelligent and interesting style of conversation. He speaks of her stupendous skill in languages, being well versed in eight,—the Latin, Greek, Hebrew, Chaldaic, Arabic, French, and Italian, besides that of her native land, in which she was well grounded. He further observes that she was a proficient in instrumental music, wrote a beautiful hand, and was as excellent at her needle.†

"Of broken workes wrought many a goodly thing,
 In castyng, in turnyng, in florishing of flowres,
 With burres rowgh, and buttens surffyllyng,

* Vide Miss Benger's "Life of Anne Boleyn," vol. i. p. 125. Peter de Bourdeilles—(more generally known by the name of Brantome), in his *Mémoires des Dames illustres*, informs us, that Anne de Bretagne, the mother of Claude, wife of Francis I, assembled three hundred of the children of the nobility at her court, where, under her personal superintendence, they were instructed in the accomplishments becoming their rank: and that the girls devoted a great portion of their time to the working of tapestries.

† In the Town Library at Zurich, are three autograph Latin letters of Lady Jane Grey, addressed to her preceptor Bullinger, in a beautifully clear and regular hand;—a few grammatical errors have been remarked in them. There is also a toilet, embroidered by her, which she presented to Bullinger.

In nedell worke, rasyng byrdes in bowres,
With vertue enbas'd all tymes and howres."*

Of the needlework of Queen Mary, we have now no traces,† but from the following sonnet of John Taylor's, it would appear that some of her labours were in existence in his time.

"Her daughter *Mary* here the scepter swaid,
And though shee were a Queene of mighty power,
Her memory will never be decaid,
Which by her workes are likewise in the Tower,
In *Windsor* Castle, and in *Hampton* Court,
In that most pompous roome call'd Paradise:
Who euer pleaseth thither to resort,
May see some workes of hers, of wondrous price.
Her greatnesse held it no dis-reputation
To take the Needle in her Royall hand;
Which was a good example to our Nation
To banish idleness from out her Land.
And thus this Queene, in wisdom thought it fit,
The needles worke pleas'd her, and she grac'd it."

Queen Elizabeth, like her sister Mary, has also been extolled by the same author for her needlework. In the Bodleian Library at Oxford, is preserved a copy of the Epistles of St. Paul, the binding of which is said to have been embroidered by that queen when princess.

"When this great Queene, whose memory shall not
By any terme of time be overcast:
For when the world, and all therein shall rot
Yet shall her glorious fame for ever last.

* Skelton's *Crowne of Lawrell*.

† In the Library of the British Museum is preserved Queen Mary's Psalter. It is highly illuminated; the exterior bears the remains of what was once a binding of splendid embroidery.

When she a maid, had many troubles past,
 From layle to layle by *Maries* angry spleene;
 And *Woodstocks* and the *Tower* in prison fast,
 And after all was *England's* peerlesse Queene.
 Yet howsoever sorrow came or went,
 She made the Needle her companion still,
 And in that exercise her time she spent,
 As many living yet doe know her skill,
 Thus she was still a Captive, or else crownd,
 A Needle woman Royall and renown'd."

To Mary, Queen of Scots, needlework was a great source of amusement. During her imprisonment at Tutbury Castle, it afforded her great solace at those intervals not devoted to reading and composition. At the time she held her court in Scotland, she gave four or five hours every day to state affairs; she was accustomed to have her embroidery frame placed in the room where her privy council met, and while she plied her needle, she listened to the discussions of her ministers, displaying in her opinions and suggestions a vigour of mind and a quickness of perception which astonished the statesmen around her; at other times, she applied herself to literature, particularly poetry and history.* Several pieces of the work of this unfortunate queen are preserved in the castles of the nobility in Scotland. At Allanton House, was formerly a splendid bed embroidered by Mary Stuart and her ladies; but this was unfortunately burnt by accident. At Holyrood Palace, in her chamber, is shewn a box covered with her needlework.

Of the industry of Queen Mary, Princess of Orange, we have some remains in the palace at Hampton Court. Needlework was her favourite amusement. "She used," says Bishop Burnet, "all possible methods for reforming whatever was amiss; she took

* Mrs. Jameson's *Memoirs of celebrated Female Sovereigns*, vol. i. p. 243.

ladies off from that idleness, which not only wasted their time, but exposed them to many temptations. She engaged many both to read and to work; she wrought many hours a-day herself, with her ladies and her maids of honour working about her, while one read to them all. The female part of the court had been, in the former reigns, subject to much censure; and there was great cause for it: but she freed her courts so entirely from all suspicion, that there was not so much as a colour for discourses of that sort: she did divide her time so regularly, between her closet and business, her work and diversion, that every minute seemed to have its proper employment.”*

The late Queen Charlotte was exceedingly fond of needlework, and was solicitous that the princesses should excel in the same amusing art. In the room in which her Majesty used to sit with her family, were some cane-bottomed chairs, and when playing about, the princesses were taught the different stitches on this rude canvas. As they grew older, a portion of each day was spent in this employment, and with their royal mother as their companion and instructress, they became accomplished needlewomen.

The Queen herself embroidered the dresses which the princesses wore on the fête given on the occasion of the Prince of Wales coming of age. These dresses were in white crêpe, embroidered with silver; they were exceedingly elegant, and so we are told were the wearers. Her Majesty likewise embroidered a dress in Dacca silk for the Princess Royal, which was tastefully and beautifully executed. Several sets of chairs, some of which may still be seen at Frogmore and Windsor, likewise show the superiority of the royal needlework. These were the labours of her younger days, but Her Majesty afterwards amused her leisure hours with knit-

* History of his own Time, vol. iv. p. 226.

ting and knotting, and the amount of work so done is perfectly marvellous. Towards the close of her life, finer works were thrown aside, and Her Majesty taking altogether to knitting, the poorest of her subjects (as we are informed on indisputable authority) profited by these—the labours of a queen.

The Princess Royal, Queen of Würtemberg, devoted much of her time to needlework. Among the principal ornaments of the handsome palace of the King of Würtemberg at Stuttgart, are the beautiful and elaborate specimens of needlework, covering chairs, sofas, screens, and other articles of furniture, all specimens of the skill, patience, and taste of the late lamented queen. The Princess Sophia particularly excelled in needlework, and it was also the favourite occupation of the Princesses Augusta and Amelia.

The Princess Mary, Duchess of Gloucester, daily amuses herself with her needle; and scarcely a charity bazaar is held, to which she does not contribute some of the work of her own hands. We believe that Her Royal Highness refuses even any assistance, however trifling, in the labours she once undertakes.

The work done by the late Duchess of York, at Oatlands, is now widely dispersed. The Duchess was the projector and arranger of all, but she was assisted in the execution by her ladies and protégées. Her labours are so various and of such magnitude, as almost to defy belief. Berlin patterns were then unknown, or but just invented, and her designs were all drawn on the canvas. In one of the ante-rooms at Buckingham Palace, are a sofa and six elbow chairs, the work of Her Royal Highness. The backs, seats, sides, and borders, both inside and out, are entirely of needlework. The pattern on the back and seat of the sofa is a basket turned on one side, out

of which flowers are falling, so arranged as to extend over the centres ; these are surrounded with a border of various leaves in different shades of green : amongst which are the ivy, vine, shamrock, and thistle. The flowers and borders are in tent stitch ; the ground is in German stitch. There is a deep border in front of the sofas and chairs, in marron, with a kind of arabesque, or rather that style of border much used in the time of Louis Quatorze ; the ground of this is different, but extremely rich, and the colours on it are so thoroughly brought out that the effect is perfect. The ends of the sofa, both inside and outside, are worked to match. The ground is now a cream colour, but we suppose it to have been white ; the chairs match the sofa, and they are alike beautiful in taste, design, and execution ; they are all done in silk. There was also another set of furniture worked by the Duchess of York, consisting of chairs, ottomans, and sofas, in tent stitch, drawn out on satin, and we do not know of any work in *fil tiré* previously to this date.

Did we not fear to intrude on the sacred threshold of Queen Adelaide's retirement, how much might be said of her extended and useful labours. Her introduction of needlework as a fashion, and making it a requisite to those ladies who were the invited guests at her court, caused many to admire, and in time become skilled in that which was only taken up for convenience. The splendid works which might be cited of many ladies of the present day would never perhaps otherwise have been in existence ; and, through this, thousands in the humbler ranks of life have been and are supported, not to mention that much ingenuity and taste are daily called forth which might have been unknown.

We understand that Her Majesty and her Royal Highness the Duchess of Kent are admirers of needlework, and patronise it.

CHAPTER XXII.

Conclusion.

THE PRAISE OF THE NEEDLE.

"Taylor, their better Charon, lends an oar,
Once swan of Thames, though now he sings no more."

POPE'S *Dunciad*.



IN the course of this volume, we have frequently quoted from a poem, written by John Taylor, the water-poet, and prefixed to a work, entitled "The Needle's Excellency, of which the twelfth edition was published in 1640. This work being extremely rare, we are tempted to reprint this poem *verbatim* from the original edition.*

* A copy of this book was in the collection of the late Francis Douce, Esq. which he bequeathed to the Bodleian Library, at Oxford. It is an oblong quarto. The title runs thus:—"The Needle's Excellency A New Booke wherein are diuers Admirable Workes wrought with the needle. Newly *invented and cut in Copper for the pleasure and profit of the Industrious*. Printed for James Boler, and are to be sold at the Signe of the Marigold in Paules Church yard. The 12th Edition enlarged with diuers new workes as needleworkes

THE PRAISE OF THE NEEDLE.

"To all dispersed sorts of ARTS and TRADES,
 I writ the needles prayse (that never fades)
 So long as children shall be got or borne,
 So long as garments shall be made or worne,
 So long as Hemp or Flax or Sheep shall bear
 Their linnen woollen fleeces yeare by yeare:
 So long as Silk-wormes, with exhausted spoile,
 Of their own Entrailles for mans gaine shall toyle:
 Yea till the world be quite dissolu'd and past;
 So long at least, the Needles use shall last:
 And though from earth his being did begin,
 Yet through the fire he did his honour win:
 And vnto those that doe his service lacke,
 Hee's true as steele and mettle to the backe.
 He hath I per se cye, small single sight,
 Yet like a Pigmy, *Polipheme* in fight:
 As a stout Capitaine, bravely he leades on,
 (Not fearing colours) till the worke be done,
 Through thicke and thinne he is most sharply set,
 With speed through stitch, he will the conquest get.
 And as a souldier Frenchefyde with heat,
 Maim'd from the warres is forc'd to make retreat;
 So when a Needles point is broke, and gone,
No point Mounseieur, he's maim'd, his worke is done.
 And more the Needles honour to advance,
 It is a Taylors lavelin, or his Launce;

purles & others neuer before printed. 1640." On the title page is an engraving of three ladies in a flower garden, under the names of Wisdome, Industrie, and Follie. "The praise of the Needle," as given above, is prefixed to the work, then "Here follow certaine Sonnets in the Honorable memory of Queenes and great Ladies, who have bin famous for their rare Inventions and practise with the Needle." There are six sonnets to Queen Elizabeth, the Countess of Pembroke, and others;—some of which we have quoted in the preceding chapter. The seventh is addressed "To all degrees of both sexes, that love or liue by the laudable imployment of the needle." Another copy of this book is preserved in the Library of the British Museum. It appears to have gone through twelve impressions; and its scarcity is accounted for by the supposition, that such books were generally cut to pieces, and used by women to work upon or transfer to their samplers.

And for my Countries quiet, I should like,
That women-kinde should vse no other Pike.
It will increase their peace, enlarge their store,
To use their tongues lesse, and their Needles more,
The Needles sharpenesse, profit yeelds, and pleasure,
But sharpenesse of the tongue, bites out of measure.
A Needle (though it be but small and slender)
Yet it is both a maker and a mender :
A graue Reformer of old Rents decayd,
Stops holes and seames and desperate cuts displayd,
And thus without the Needle we may see
We should without our Bibs and Biggins bee ;
No shirts or Smockes, our nakednesse to hide,
No garments gay, to make us magnifide :
No shadowes, Shapparoones, Caules, Bands, Ruffs, Kuffs,
No Kerchiefs, Quoyfes, Chin-clouts, or Marry-Muffes,
No cros-cloaths, Aprons, Hand-kerchiefs, or Falls,
No Table-cloathes, for Parlours or for Halle,
No Sheetes, no Towels, Napkins, Pillow-beares,
Nor any Garment man or woman weares.
Thus is a Needle prov'd an instrument
Of profit, pleasure, and of ornament.
Which mighty Queenes haue grac'd in hand to take,
And high borne Ladies such esteeme did make,
That as their Daughters Daughters up did grow,
The Needles Art, they to their children show.
And as 'twas then an exercise of praise,
So what deserves more honour in these dayes,
Than this ? which daily doth itselfe expresse,
A mortall enemy to idlenesse.
The use of Sewing is exceeding old,
As in the sacred Text it is enrold :
Our Parents first in Paradise began,
Who hath descended since from man to man :
The mothers taught their Daughters, Sires their Sons,
Thus in a line successively it runs
For generall profit, and for recreation,
From generation unto generation.
With work like Cherubims Embroidered rare,
The Covers of the Tabernacle were.
And by the Almighty's great command, we see,
That *Aarons* Garments broydered worke should be ;

And further, God did bid his Vestments should
 Be made most gay, and glorious to behold.
 Thus plainly, and most truly is declar'd
 The needles worke hath still bin in regard,
 For it doth ART, so like to NATVRE frame,
 As if IT were her Sister, or the SAME.
 Flowers, Plants, and Fishes, Beasts, Birds, Flyes, and Bees,
 Hills, Dales, Plaines, Pastures, Skies, Seas, Rivers, Trees;
 There's nothing neere at hand, or farthest sought,
 But with the Needle may be shap'd and wrought
 In clothes of Arras I have often scene,
 Men's figurd counterfeits so like haue beene,
 That if the parties selfe had beene in place,
 Yet ART would vye with NATVRE for the grace.
 Moreover, Poisies rare, and Anagrams,
 Signifique searching sentences from names,
 True History, or various pleasant fiction,
 In sundry colours mixt, with Arts commixion,
 All in Dimension, Ovals, Squares, and Rounds,
 Arts life included within Natures bounds:
 So that Art seemeth meerely naturall,
 In forming shapes so Geometricall;
 And though our Country everywhere is fild
 With Ladies, and with Gentlewomen, skild
 In this rare Art, yet here they may discern
 Some things to teach them if they list to learne.
 And as this booke some cunning workes doth teach,
 (Too hard for meane capacities to reach)
 So for weake learners, other workes here be,
 As plaine and easie as are A B C.
 Thus skilfull, or unskillfull, each may take
 This booke, and of it each good use may make,
 All sortes of workes, almost that can be nam'd,
 Here are directions how they may be fram'd:
 And for this kingdomes good are hither come,
 From the remotest parts of Christendome,
 Collected with much paines and industry,
 From scorching *Spaine* and freezing *Muscovie*,
 From fertill *France*, and pleasant *Italy*,
 From *Poland*, *Sweden*, *Denmarke*, *Germany*,
 And some of these rare Patternes haue beene fet
 Beyond the bonds of faithlesse *Mahomet*:

From spacious *China*, and those Kingdomes East,
 And from Great *Mexico*, the Indies West.
 Thus are these workes, *farre fetcht*, and *dearely bought*,
 And consequently good for *Ladies thought*.
 Nor doe I degrodate (in any case)
 Or doe esteeme of other teachings base,
 For *Tent-worke*, *Raisd-worke*, *Laid-worke*, *Frost-worke*, *Net-worke*,
 Most curious *Purles*, or rare *Italian Cutworke*,
 Fine *Ferne-stitch*, *Finny-stitch*, *New-stitch*, and *Chain-stitch*,
 Braue *Bred-stitch*, *Fisher-stitch*, *Irish-stitch*, and *Queen-stitch*,
 The *Spanish-stitch*, *Rosemary-stitch*, and *Monse-stitch*,
 The smarting *Whip-stitch*, *Back-stitch*, & the *Crosse-stitch*,
 All these are good, and these we must allow,
 And these are everywhere in practise now.
 And in this Book, there are of these some store,
 With many others, neer scene before.
 Here Practise and Invention may be free,
 And as a *Squirrel* skips from tree to tree,
 So maids may (from their Mistresse, or their Mother)
 Learne to leaue one worke, and to learne an other,
 For here they make may choyce of which is which,
 And skip from worke to worke, from stitch to stitch,
 Vntil, in time, delightfull practice shall
 (With profit) make them perfect in them all.
 Thus hoping that these workes may haue this guide,
 To serue for ornament, and not for pride:
 To cherish vertue, banish idlenesse,
 For these ends, may this booke haue good successe."

Taylor was a very remarkable man; and among other of his eccentricities, he undertook to perform a journey from London to the Highlands, with a horse and servant, without a penny in his pocket, and engaging not to receive any alms. The account of this journey, which he wrote partly in prose and partly in verse, is a very remarkable picture of the manners of that period. He was welcomed by the hospitality of his countrymen throughout this journey, and he appears not only to have suffered very few privations, but to have fared sumptuously for many weeks.

Winstanley, in his "Lives of the Poets" says, "He was born

in Gloucestershire, where he went to school; and was afterwards bound apprentice to a waterman of London, a laborious trade: and yet though it be said that *ease is the nurse of poetry*, yet did he not only follow his calling, but also plyed his writings, which in time produced above fourscore books, which I have seen; besides several others unknown to me; some of which were dedicated to King James and King Charles I, and by them well accepted, considering the meanness of his education to produce works of ingenuity."*

* Sir Egerton Brydges, in the 'Censura Litteraria,' has given a long list of the Water-poet's pieces; and in his 'Restituta' the same diligent explorer of the recondite and dusty paths of literature, has laid before us another of his marvellous exploits, together with an abstract of another work of Taylor's not entered in the 'Censura.'

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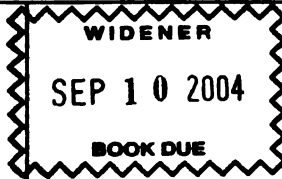
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